A NEW ERA:

BLM INTERPRETATION CIRCA 1990

Sunriver Lodge
Bend, Oregon

March 13-15, 1990

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[redacted]

WELCOME !

...to BLM's Interpretive Services Workshop, March 13-15, 1990 at Sunriver Resort in Bend, Oregon. Be prepared for three days of high energy, lots of ideas, inspiration, and assistance. As you'll see, the agenda of speakers and panels will offer the gamut from "down-and-dirty-details" to theory and philosophy.

Interpretation is both art and science. It is a creative process of communications. Through interpretation, we strive to provoke people to be better stewards of our priceless natural and cultural resources. With interpretive programs, publications, and exhibits, we try to offer our visitors an even better experience outdoors.

Just a few logistical notes...

*Sunriver is located about 15 miles south of Bend on Highway 97.

*Sunriver has a free shuttle service to take you around the property. It is for those people staying at the resort. You can call them from your room 24 hours a day for transportation on the property.

* The raquet club has a lap pool, jacuzzi, sauna,and workout equipment for your use. There is also an outdoor jacuzzi.

* The restaurant in the main lodge doesn't open until 7 am.To avoid the rush, you may want to purchase some food items in the market or at the bakery the night before. They are located in the mall village, and a shuttle can easily take you there. It is within walking distance. The lodge coffee shop sells muffins and coffee to go too.

If you have any questions, please feel free to call me at FTS 429-6949 or (503)231-6949.

I look forward to seeing you at Sunriver!

Carolyn Z. Roth

A NEW ERA:
BLM INTERPRETATION CIRCA 1990 — MAIN LODGE

Tuesday, March 13

8:00-8:15	Greetings/Info/Housekeeping	CZ Roth
8:15-9:00	Environmental Ethics of Recreation & Interpretive Development	Dr. Perry Brown Oregon State Univ.
9:00-9:30	BLM Washington Office & OR/WA Perspectives	Bob Schneider, BLM WO Interp. Lead Ken White, BLM/OSO
9:30-10:00	FS Interpretive Services-"Parallels"	Deni Rauw FS-Reg.6 Interp.Svcs
10:00-10:15	BREAK	
10:15-10:45	Oregon/WA Interpretive Services Pgm.	Carolyn Z. Roth OSO Interp. Planner
10:45-11:45	Audience Analysis & Communication Strategies	Dr. Ronald Hodgson Cal State U.,Chico
11:45-1:00	LUNCH	
1:00-2:00	Ms. Mosquito	David Cowan Deschutes NF
2:00-3:00	Avoiding Vandalism Through Interpretation	Grant Sharpe,UW
3:00-3:15	BREAK	
3:15-4:00	Interpretive Planning	Alyson Koller, FS Hells Canyon NRA
4:00-4:45	River Interpretation & Planning	Bob Ratcliffe, Consultant

Wednesday, March 14

8:00-8:45	Student Conservation Association	Jay Satz, SCA
8:45-9:45	Interpretive Signing & Exhibitry	Gary Haase, BLM/OSO Ed Austin Interp. Exhibits, Inc.
9:45-10:00	BREAK	
10:00-11:00	MacIntosh Computer Demo/Publications	Gary Haase, BLM/OSO
11:00-11:45	Scenic Byways Interpretation	Carolyn Holbrook Mt.Baker/Snoqual.NF Mt.St.Helens V.C.,FS
11:45-1:00	LUNCH	
1:00-2:00	Levels of Interpretive Development	Warren Bacon, FS-Reg.6
2:00-3:15	Interpretive Writing	Rich Ray
3:15-3:30	BREAK	
3:30-4:15	Cultural Resources Interpretation	Dr. Steve Beckham Lewis & Clark College
4:15-5:15	Living History	Roberta Hilbruner Mt.Hood NF

Thursday, March 15

8:00-9:15	Panel:"Friends, Volunteers, & Cooperating Associations	Dave Hunsaker, BLM Oregon Trail Ctr. Rich Ray, FS Mt.St.Helens V.C. Karen Throup, PNNPFA Mary Englund, BLM/OSO
9:15-9:45	Interpretive Research	Dr. Ed Krumpe University of Idaho
9:45-10:00	BREAK	
10:00-10:45	Internships & Cost-Sharing Grads	Dr.Ed Krumpe Bob Ratcliffe
10:45-11:00	National Assn. for Interpretation	Bob Schneider
11:00-11:45	FS Public & Private Partnerships	Deni Rauw, FS-Reg.6
11:45-1:00	LUNCH	
1:00-5:00	Field Trip: Carpool to Oregon High Desert Museum	

Philosophy

6 Principles of Interpretation - Tilden

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.

2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.

3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.

4. The chief aim of Interpretation is not instructions, but provocation.

5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.

6. Interpretation addressed to childern (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

Some Radical Comments on Interpretation: A Little Heresy is Good for the Soul

Kenneth L. Nyberg

"Do not say, 'Draw the curtain that I may see the painting.' The curtain is the painting."
Nikos Kazantzakis

IN ONE OF the more pretentious descriptions of environmental interpretation, Carr (1976) is reputed to have said that:

> . . . not having an interpreter in a park is like inviting a guest to your house, opening the door, and then disappearing.

Unlike Carr, I rather suspect that not having an interpreter in a park is more like returning to your own home and not having a salesman there waiting for you. Indeed, it is the essential thrust of my thesis that environmental interpretation is not only largely unnecessary, but significantly more likely to produce harm than benefit.

There is a considerable body of literature addressed to modes and means of improving environmental interpretation. What is not considered is the fundamental character of the phenomenon itself—i.e., the more radical questions of "what is it, why is it, and what has accrued because of it?" As a beginning, I offer three short answers to these three short questions. The remainder of this essay will elaborate these considerations.

Adapted from "Some Radical Comments on Interpretation," by Kenneth L. Nyberg. (Paper presented at the Annual Workshop of the Association of Interpretive Naturalists, College Station, Texas, April 7, 1977).

Regarding the first of these questions—what is environmental interpretation?—it appears that the interpreter does three things: (1) the interpreter tells the audience what it already knows, or (2) the interpreter tells the audience what it does not want to know, or (3) the interpreter tells the audience more or less than it should know. The important thing to remember here is that the interpreter is forever "telling" the environment to others.

The second question—why environmental interpretation?—is even simpler to answer. Having considered the question of why we have interpreters at all, I have come to the only conclusion possible: that the interpreter exists as a service to the good Bishop Berkeley, so that if a tree should fall in the forest we can be sure that it does make a sound, because someone is in fact there to hear it.

The third question—what hath environmental interpretation wrought?—is considerably more complicated but can generally be answered by noting the plaques on every conceivable house. The interpreter, much like Lot, continues to glance over his shoulder just in time to see everything turning to salt. Before him lies plague, pestilence, and immeasurable debauchery in the cathedral.

There is something wholly audacious about the environmental interpreter's work. Much like the doorman treating the landlord as a tenant—and an undesirable one at that—the interpreter is involved in convincing the public that their land is in fact his, and if they are good they may visit it for a short period of time. The term for this in Yiddish is "chutzpah," which basically means "unmitigated gall." Not only is such gall unmitigated, but it is also undiminished. Having convinced the owner that he is not the owner, and having provided him with a new title ("visitor"), the interpreter than proceeds to convince him that he is ignorant, as well. The visitor does not see, taste, hear, feel, or smell what he sees, tastes, hears, feels or smells. Rather, he *mis*-sees, tastes, hears, feels and smells what is "really" there. Hence, the visitor does not see a pretty, leafy tree sprouting nutlike growth, nor does he even see the "Ohio Buckeye." Rather, the visitor misperceives what is, in fact, an *Aesculus glabra*.

In short, the environmental interpreter is in the business of "telling" reality, thus denying to all others present the inspiration of speculation. To remove, hinder, or displace this speculation is to destroy reality; borrowing from T. S. Eliot (1952:117), reality is:

> An abstraction
> Remaining a perpetual possibility
> Only in a world of speculation

and by telling it, no longer is the possibility possible. Telling reality negates reality and ultimately negates man himself. As the philosopher Heidegger (1961) notes, the fundament of man is brought forth in a threefold act of founding a world (*Grunden*), discovering the things-that-are (*Shiften*), and endowing them with a sense or meaning (*ontologische, Begrunden des Seienden*). The interpreter, by telling a meaning, diminishes discovery and ultimately precludes man's founding of a world.

Realities are nothing more than ways of knowing, things to be known. When the interpreter tells his reality, he does not share it on an equal footing. Rather, he tells it so that it now is to be someone else's reality. It is an act of epistemological violence, not simply saying "my reality is better than your reality," but "my reality *is* reality." All else is illusion or delusion.

Much like the priest who observed that it is almost impossible to have a religious experience during a church service, I am compelled to argue that an environmental experience is far more often precluded by interpretive programs than facilitated. Indeed, it has always struck me much like programmed love-making, complete with a coach. Whatever technical knowledge the coach can provide will hardly compensate for the loss of passion and intimacy. It is damnably difficult to enjoy what you are doing when some other person keeps shouting instructions.

Aside from meeting the quizzical demands of Berkeley's dilemma, the very real question remains; why environmental interpretive programs in the first place? It is important to remember that, unlike the proverbial chicken and egg, the interpreter clearly did not precede either the environment or the actor in it. And, improbable as it may seem, far more people have benefited from an uninterpreted river than from an interpreted one. If God had

wished for there to be interpretive programs He or She would have properly labeled trees and rock formations in the first place.

Essentially, interpretation—the telling activity—was largely instituted to *provide* a need, not to meet one. Prior to interpretive programming, such responsibility was entrusted to various incompetents such as fathers, mothers, friends, or—worst of all—one's own imagination and scholarship. This occasionally led to such crises of consciousness and faith as confusing a douglas fir with a slash pine, sandstone for limestone, and the yellow-bellied sapsucker with the loon. Such *angst* was relieved by the presence of the interpreter. Now one did not have to make up something when one didn't know, or figure it out for oneself; someone was present to assume this responsibility. Not only could we now be sure that the tree is, in fact, a douglas fir, but we also were immeasurably enhanced—interpretive programs invariably enhance—by the knowledge that the average twelve-year-old douglas fir regenerates 11,156 needles every year, while the loon hardly any.

I do not mean to deny the fact that a great many people like interpretive programs; they prefer having their world told to them. Generally, however, people who like interpretive programs also believe the Northwest Passage was opened by Coleman and Winnebago. Their idea of a primitive campsite is one where the television reception is bad and the ice machine is at least 30 yards away.

The argument goes that we need interpretive programming to meet the increasing demand of visitor populations. One of the reasons for this increasing visitor population is greater numbers of interpretive programs. My suggestion is to cut off the snake's head and let the body die. Simply abandon every interpretive program; tear up every access road; dismantle every prepared campsite and refreshment stand; and remove every plaque, sign, poster, arrow, and restroom. What will occur? Basically, fewer people will attend parks, wilderness areas, and forests. Only those people truly interested will go, not as visitors but rather as indigents. After all, where is it written that everyone needs a wilderness experience, properly interpreted or not?

If you can imagine the consequences of my suggestion, then you know the "what," "why" and "benefit" of interpretive programming: pure Keynesian economics. Indeed, the only unquestioned benefit of interpretive programming is that it:

> May assist in the successful promotion of parks where tourism is essential to an area's. . . economy (Sharpe 1976:9).

In this regard, the intepreter becomes a lackey for the exploitive interests of the bourgeois, and—unless pay scales have improved immeasurably—like all lackeys, does not participate in the bourgeois' profits.

Do I truly view interpretive programming as encouraging Bad Faith (Sartre 1957), playing *reductio absurdum* with the natural environment, and unwittingly participating in capitalist exploitation? The answer is yes. A student and—until now, at least—a good friend, has argued that the interpreter should ". . . assume a role that supports public mental health services" (Philipp 1976:12). I take this suggestion as final evidence that I am right. Interpreters perceive their role far too ambitiously. It is not simply outrageous, it is dangerous as well. They tamper with the lives—mental, physical and spiritual—of people. Interpreters take from people not only their definitions but their defining capabilities and processes too. Interpretation has moved from prophecy to priesthood; interpreters' proclamations no longer are prayer, but revelation. And the fundamental question is: do they know what they are doing?

By now, I suspect I read like Madalyn Murray O'Hare at the Southern Baptist Convention. In truth, my remarks are intended to challenge complacency. I believe it is useful to question the very basis of that which we do—to go to the roots, to be radical. This is true of science, life, and interpretive programming, as well. Quite often the journey itself is more important than the ultimate destination. Quoting one of James Agee's (1960:458) wonderful aphorisms, "the tigers of wrath are wiser than the horses of instruction," Zaner goes on to observe that:

> One learns little or nothing if he avoids the central tigers of his discipline or craft, even though remaining with the gentle, domesti-

> cated horses may seem safer. It is necessary, then, to enter the fray; not for me to pretend to instruct, which is for horses, but rather to take up the issues directly, inviting you to think through with me the sense of criticism and its demands on thinking (1970:178).

It is my hope that this essay serves as a catalyst for such a demand on thinking, and that interpreters devote time to the critical consideration of environmental interpretation: what is it, why is it, and what has accrued because of it? We need to confront the tigers—if only to grab them by the tail—and consider seriously this topic which I have only poorly delineated.

EMPOWERING PEOPLE FOR THE ENVIRONMENT

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The urgency of the planetary environmental crisis challenges interpreters and environmental educators to find new ways to empower people to work for the environment. Appreciation, awareness and information, while forming a solid foundation, are not enough to motivate action. Many people already care and are aware of the global environmental crisis, but are disabled by feelings of powerlessness, despair and denial.

The work of Joanna Macy and John Seed provide insights into the costly impact of denial and describes ways of moving people through their despair to empowerment. The despair to empowerment process directly applies to the way interpreters and environmental educators sustain themselves in their work. These ideas also open up new ways to interact with program participants and new ideas for programming. One outgrowth has been a successful workshop offered through Richardson Nature Center, entitled "Empowering Ourselves: For People Concerned About the Global Environmental Crisis".

Introduction: The Challenge

As interpreters and people concerned with the environment, we are faced with a frightening array of environmental crises; acid rain, ozone depletion, global warming, extinction, toxic waste, deforestation . . . Beneath the numbing storm of information and debate lies a terrifying reality. Our very planetary survival is endangered. Dr. Mustafa Tolba, director-general of the United Nations Environmental Program, has said that the destruction of genetic material and environments has become so great that "we face, by the turn of the century, an environmental catastrophe as complete, as irreversible as an nuclear holocaust."

This story underlies all that we do as interpreters. The urgency of the crisis calls us to rethink our efforts to educate and motivate people about environmental issues, to find whatever ways will most powerfully bring about the great changes needed within ourselves and society on every level. How could we not act, when the environment we interpret is so endangered? If we teach respect for a flower or a appreciation of a hawk, how can we not speak to the violent impact of our lifestyles on the environment. Silence is not objective or neutral. It speaks a message of complacency, powerlessness and lack of concern.

Environmental education and interpretation in the United States has excelled in methods of creating awareness, appreciation and information about the natural environment. However, these do not automatically transfer into real change and action. Many people have an appreciation of the natural world and their part in it. They care about their lives and the earth. Yet, they do not act. They do not change their life style or work actively on environmental issues. How do we move people from knowing and caring to acting and changing? How do we nurture in both adults and children a sense of empowerment to act in behalf of the environment?

Denial and Isolation: Part of the Problem

Part of the reason for people's powerlessness is the overwhelming nature of the environmental crisis itself. Not only are the problems pervasive and complex, but like nuclear holocaust, it threatens what we hold most dear: our way of life, the earth as we know it, our future. For the first time in history, the certainty of the continuity of our species, of

natural feelings of distress.

Unfortunately, that denial has a very high cost. Repression tends to paralyze. It is an abdication of power. We become isolated from ourselves and others if our deepest fears our unmentionable. For environmental activitists and educators, who carry a heavy burden of knowledge, and fight an uphill battle to motivate the public, denial of their own fears and frustration can add to feelings of burn-out and bitterness., The isolation fostered in today's society, increases the conviction that no one else cares .

It is shocking to realize how insulated Americans are from the terrifying realities of the environmental crisis. It is imperative that as environmental educators, we speak much more directly of these dangers and encourage people to take action. However, it important to understand how denial fosters resistance to this painful, but vital information. Joanna Macy writes in Despair and Personal Power in the Nuclear Age,

"It is, therefore, not sufficient to discuss the present crisis on the informational level alone or seek to arouse the public to action by delivering ever more terrlfying facts and figures. Information by itself can increase resistance, deepening the sense of apathy and powerlessness. We need to help each other process this information on an affective level, if we are to digest it on the cognitive level." (1)

Reason for Hope, Despair to Empowerment Work

The process of Despair to Empowerment work was pioneered by Joanna Macy and others to help people "deal with their knowledge and feelings about the present planetary crisis in ways that release energy and vision for creative response." (2) Her message is that these feelings are natural and healing, releasing a deep concern that is very empowering. Joanna Macy and others have introduced this process through many successful and creative workshops. Again and again, as people tell their stories, name their fears, experience their feelings and then find some way to act on them, something powerful happens. New energy, clarity and creativity are released. A strong sense emerges that we are not alone, that others feel this strongly, that other hearts and hands are bent to this concern. And in honoring our feelings and pain, we become aware that we fear and hurt ultimately, because we love. The depth of our pain is the depth of our connection to life on this earth.

Joanna Macy's book, Despair and Personal Power in the Nuclear Age, describes the theory and practice of this work. It describes how to conduct a workshop including many ideas and exercises not only for unearthing feelings of despair, but also those of connectlon and empowerment. Recently, she has collaborated with environmental activist John Seed to directly relate this process to the global environmental crisls. The result is a book entitled, Thinking Like a Mountain, Towards a Council of All Beings. The Council of All Beings Workshops described in this book directly focus on environmental concerns and our relationship to the natural world. It relies on outdoor activities, readings and ritual.

WHAT THIS MEANS FOR INTERPRETERS

The despair to empowerment process has many implications for professionals in the environmental field. On a personal level, it can provide a way to work with feelings of exhaustion, isolation and cynicism. It has given me new energy, a greater sense of empowerment, a deeper connection with other people and the earth, and a less idealistic but more grounded hopefulness for the future. Workshops or on-going groups based on this process are an excellent way to nurture and sustain staff, peers, and public involved in environmental work.

The insights of despair to empowerment work also provoke an important evaluation of our programs. What are the ways that we reinforce our society's systematic denial of the environmental crisis in our interactions with people; with peers; or in the way we structure our programs?

Environmental education and interpretation already challenge the traditional rigid separations of body, mind, emotion and spirit - integrating subjects from art to ethics and including experience and feeling into our lessons. The work of Joanna Macy, John Seed and others, as well as the reality of the global situation pushes us to make those integrations

on a deeper level. It is easy to integrate feelings like the fun and joy and exhilaration of the natural world. Now, in this time of uncertainty, it is imperative to find gentle ways to allow some of the outrage, sorrow, and other feelings people have about the earth.

The feelings of connectedness to the earth need to be brought home on a deeper, more visceral level. People will not change because it is the moral thing to do. Nor because it is ecologically wise. They will change because it is in their self-interest to do so. What we need to do is to enlarge their sense of self, to deepen their sense of empathy and oneness with the earth and of the interconnectedness of all things, to understand that the rainforests are their lungs. Breaking through isolation and denial, finding our deep caring for the earth, and taking action for the earth are all ways of finding that sense of oneness.

One Application. An Empowerment Workshop

One direct application has been a successful workshop at Richardson Nature Center, entitled, "Empowering Ourselves. For People Concerned About the Global Environmental Crisis". I planned the workshop with John Martinson and Will Pipkin, who were experienced in facilitating workshops and with the despair to empowerment process. (4) The participants varied from full-time activists and educators who wanted more support and healing, to people with minimal environmental involvement who felt a need to do more and weren t sure how to begin.

The day long workshop led first toward a sharing of concerns and feelings about the environmental crisis (fear, grief, hopelessness, anger, frustration, optimism). Then it turned toward a recognition of our connectedness to the earth and others. The final section focused on ways to nurture personal power and involvement.

It was incredibly moving to sit with 30 people and the rustle of aspen leaves and share our heavy hearts and deep concern. As the day progressed the groups spirit rose dramatically. When asked, later, to share what we liked about expressing those painful feelings, answers came quickly. It gave us a feeling of relief and connectedness; a sense of direction, purpose and responsibility, motivation. It was gratifying to see a collection of people who may not have even realized their isolation, healed and energized by the company of other concerned people. Many were eager to continue to get together to find support.

Children: the Future

As plans multiply for more adult workshops and program, I am haunted by the need to find ways to apply the despair to empowerment process with children. Most children know enough to worry alot about their future. They do not yet have the sophisticated denial systems of adults and must feel our silence to be a lack of concern. Who will help them find the skill, the courage and the power to face their uncertain future?

1. Joanna Rogers Macy, Despair and Personal Power in the Nuclear Age Philadelphia. New Society Publishers, 1983, p. xiii.

2. Ibid.

3. Joanna Macy and John Seed, Thinking Like a Mountain. Toward a Council of All Beings, Philadelphia: New Society Publishers, 1988.

4. Interhelp Network, P.0. Box 8895, Madison, WI 53708-8895.
Tel. (608) 231-1219. A network linking groups & individuals involved in despair & empowerment work. Newsletter, regional & national meetings, materials, information on workshops and facilitators.

DEATH, SUFFERING, PREDATION, ANIMAL RIGHTS AND INTERPRETATION

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Abstract

Suffering and death have been part of the "natural scheme of things" from the beginning. Whenever any organism "eats", another dies - plant or animal. At one extreme, the stark realities of death begetting life are glossed over or carefully avoided by interpreters. At another end of the continuum interpreters permit visitors to view snakes or birds of prey capture live, institution-raised mice or other living food. Some groups have encouraged students to participate in the killing and butchering of cattle, sheep, rabbits, chickens and other animals in an effort to bring reality to the idea that humans are the ultimate omnivorous predators.

Too often interpreters live in a narrow, tunnel-visioned world consciously or unconsciously blind to the reality of life and death situations. In so doing they perpetuate a completely erroneous "Bambi, Beauty and Bounteous Love" (BB&BL) concept of the environment. Also, animal rights groups are becoming increasingly militant in their attacks. As a result, some nature centers and other environmental agencies avoid confronting such issues because they are too threatening to public relations.

Are we becoming professional "bleeding hearts" too tender and warped in our perceptions to adequately and accurately teach an increasingly urban and therefore unworldly clientele?

The Goals?

Interpretation has been defined by many people (Sharpe, 1982). But, whatever the working definition, most interpreters would agree that we have a responsibility to be more than factual. We must stimulate, provoke thought and be accurate and truthful in our presentations. And perhaps, "complete" should be added. It seems that there may be areas which are avoided or given short shrift in interpretation. They are generally those which are emotionally intense or controversial in some way and for which the interpreter feels unprepared or intimidated.

Emotional Issues

Excellent examples of such topics or issues include those in the title of this presentation. Not only are they difficult to discuss under ideal circumstances but also they have been raised. over the past year or so to national issue status (Kaplan, 1988; Koshland, 1989; Loehle, 1988). In many cases they have become so highly charged that even those interpreters and others who consider themselves unbiased have fallen into the trap of over-emotionality in relation to them. The issue of animal rights, in all its guises has screamed at us from the media in varied and strident tones and sides have been drawn up. A battle is under way of great intensity in which both groups feel an almost religious zeal in their perceived righteousness.

For What Do We Bleed?

Several kinds of people are attracted to the current foray. Some are absolutely sincere and strive with all their energy to right a perceived wrong. But, too often they are poorly informed on both sides of the issue, choosing instead to take the position which best fits their current biases. Unfortunately, ''causes'' too often tend to attract another kind of person who may be best described as ''the professional protester''. They often harbor within themselves a deep anger against things, people, and organizations. Shortfused and waiting with bated breath for the slightest opportunity to joust with the ''establishment'', they seem to lurk in the shadows avidly waiting their chance to leap into the fray- any fray! Still another type is the over-simplifier. They see a chance to take a stand on the side of ''apple pie and motherhood'' and to solve a major problem of humankind in one fell swoop. Lastly, there is the ''bleeding heart'' who tends to view the world through rose colored glasses. (It is frankly difficult to discern entirely between the last two. In fact, there are likely hybrids which might be called the ''bleeding over-simplifier''!) Environmental bleeding hearts often espouse a philosophy of the outdoors which this author has referred to as the ''Bambi, Beauty and Bounteous Love Syndrome (BB&BL). They apparently believe that there is no violence in ''nature'', only love and a neatly balanced interaction of benevolent forces.

Philosophical Preparation (Natural versus Un-natural)

There are many philosophical issues which ought to be examined by interpreters, preferably before they enter the field. But, the above concerns are deep and take time to consider and the emotional and intellectual depth to accurately and adequately assess. Why is it so rare to hear an interpreter wax philosophical on any issue? Perhaps it's because of one or all of three reasons. The first may be that the interpreter has never thought deeply enough on the issue or issues to have a personal philosophy. Perhaps the second is that they feel uncomfortable baring their souls to their clients. And the third, often found in academics, could be that they are opposed to taking a stand themselves and therefore completely avoid complicated issues in their public contact.

Whatever the reasons, it is first critical that we develop a clear understanding of what is ''natural'' and what is ''unnatural''. Far, far too often we see applied a completely artificial construct dealing with ''natural'' versus ''manmade''. Unfortunately, this presupposes that humans are somehow less than natural. Yet, unless I missed something critical in my background, humans and rats, dogs and cats, lichens and lizards, are all ''organic'' in the sense that they are carbon based. The differentiation is frequently carried even farther in separating ''natural'' and ''cultural'' history. Somehow, the environmentally protective shelter of pebbles or twigs a Caddis Fly larva builds around itself is ''natural''. But, the boxes humans build and call houses or buildings are not only unnatural but despicable. (The latter might be true. But, humans are not the only creatures capable of creating environmental havoc.)

In this context of establishing ''naturalness'', we humans, at our egocentric best, go even farther and assign values of ''goodness'' or ''badness'' as well as more or less elevated status to animals and other organisms in the non-human realm of our environment. A Scale of Sensitivity or Concern Pyramid evolves in our thinking.

And, it should surprise no one that we place humans at the top with numberless invisible (and therefore uncared about) micro-organisms at the lowest level. Few of us can work ourselves into a nervous froth over the billions and billions of microbes we massacre underfoot walking from our car to the house, crushing their boneless little forms into protoplasmic jelly. Likely only the tiniest fringe element stews over the rain of death we see only as inconvenient little grease spots on our windshield as myriads of ''bugs'' smash their bodies into oblivion while we race heedlessly through their uncomprehending flying masses. (At least they have the decency not to scream!) But, let us exchange ''bugs'' for ''bunnies'' and the whole picture suddenly changes. Now mind you, we're talking about ''bunnies'', not hares or rabbits. There is, after all, something slightly less tender and lovable about a rabbit as compared with a warm, fuzzy ''bunny''. A rabbit is something with which the average person has little or no personal contact. At best, it is perceived only as a brief brown flash in woods or field. (If we ever saw one up close and stationary, we would realize to our horror that its ears are loaded with ticks, its fur crawling with fleas and the whole issue quickly takes on a somewhat repugnant aspect.) Nevertheless, that ominous THUMP! we hear and feel deep in our bones when in spite of our best and sometimes downright dangerous automotive acrobatics we fail to avoid a hapless rabbit on the road gives us a sickening adrenaline-steeped visceral twitch. Although we're probably responding more to the ''bunny'' than the rabbit.

Plants versus Animals

Humans are such paradoxes! Highly intelligent omnivorous predators that we are, we sharply differentiate between ourselves and other living things. And we do so on several levels. This is particularly true when we consider plants as opposed to animals. Although we may resort to vegetarianism solely to avoid ''killing'', the fact remains that whenever we eat animal or vegetable matter something dies. At least, in my biological (a term denoting the study of life) background I got the impression that BOTH plants and animals possessed some kind of special ''life force'' which enabled them to maintain their cellular and organismal integrity, convert and assimilate various chemicals as nutrients and reproduce themselves. Furthermore, it has always been my understanding that when I ripped the leaves off a poor quivering spinach plant and thrust them into boiling water they ceased to be alive. They died! (Salads we devour alive!) And, I was directly responsible for their death! But they, like the ''bugs'' on my windshield, had the gentility to not scream as they hit the scalding water or were shredded by our teeth. But, we all know that plants don't perceive let alone feel pain or fear. Correct? Perhaps. However, one scientist has performed amazing (even strange) experiments he feels demonstrates that plants DO perceive and experience fear.

Part of our problem may lie in the completely indistinct set of criteria and standards we hold regarding life itself. We are unclear in our own minds on what constitutes being ''alive'' and what value a particular life form should be assigned. Can it perceive? How much? Can it think? How deeply? Does it feel pain? As we do? Nowhere is this quandary more clearly demonstrated than in the current battles over abortion.

Nevertheless, at our BB&BL best, we have resolved some of the more unsavory concerns regarding life and death simply by putting them out of our mind. And, it works most of the time until we suddenly come face to face with the stark reality of the value systems we mistakenly apply to our ecosystem.

The Human Touch

A classic example occurred in the early 1900's on the North Kaibab Plateau of Arizona where efforts were made to provide paradise for Bambi (a ''good'' animal). In order to minimize the problems associated with being a Mule Deer, it was concluded that as many of the ''bad'' animals as possible should be exterminated. ''Bad'' animals were, by definition, those which preyed upon (or were suspected of that perverted behavior) the ''good'' animals of the North Kaibab. This, it was planned, would relieve the deer of the trauma and stress of possibly becoming a predatory animal's dinner and allow them to achieve true happiness and be easily available for animal lovers to observe and photograph.

In the first few years some 1600 Mountain Lions were killed along with virtually all wolves and most coyotes. Even bobcats were targeted. The deer? They loved it! Multiplying grandly in the absence of adequate predation they could soon be seen by visitors in huge herds in the open meadows of the North Rim of the Grand Canyon and the NOrth Kaibab forests. Shortly however, as the deer continued to multiply, a mysterious line appeared on the landscape below which no vegetation grew. Grass, bushes and trees were stripped completely of anything green as high as a deer could reach and this browse line would stand as the high water mark of their population explosion. Then, after one particularly cold winter visitors could see all the deer they wanted. The only trouble was they were all feet up, rotting in the sun. Hundreds of deer starved to death that winter. And, the starvation went on until the carrying capacity of the land had the last say. Benevolent, well meaning and supposedly all knowing humans, applying a flawed value system based on transplanted urban criteria and gross ignorance had committed an atrocity. Death and suffering had always been a part of the balance of nature but we had tipped the scales with a heavy hand.

A few years ago, visitors to Yellowstone National Park found a Bison which had broken through the ice in a river and was hopelessly mired. National Park Service policy was to take no action. The Park was established as a great ''natural'' preserve where only non-human interactions took place. However, horrified visitors cried foul, attempted to rescue the stranded animal themselves and ultimately pressured the Park Service to intervene. The Bison died in spite of all efforts. Of course, national news media covered, in some detail, this example of ''inhuman'' and ''inhumane'' behavior on the part of the Park Service.

A colleague of mine once related the following tale of woe. After mentioning he had experienced a ''terrible thing'' the previous night he proceeded to tell me he and his 5 year old daughter had been watching television. I immediately agreed that watching that medium is usually an excruciating experience. But, he said he hadn't meant television in

general, rather the program they had watched which was a nature special on animals of Africa. And, there on their screen they saw a herd of zebras peacefully grazing in a grassland. But, he said, "soon a predatory cat came into the picture, stalking the herd of zebras". The cat quickly attacked and literally climbing the side of one zebra with its sharp claws, grasped its meal by the throat and "right before our eyes" strangled it to death! He avowed his daughter was shocked and terrified crying, "Daddy! Daddy! What's happening to the Zebra?". He said, "I knew she was too young to learn of death so I told her they were playing."

I too had been watching the special at my home and the presence of copious blood should have soon alerted the young daughter to this being a strange form of "play". But, the crowning situation was that a group of natives came on the scene, drove the cat off and took the meat back to their village where they cut it up for local distribution. I surmise that at some point my colleague's daughter caught a hint that the "playing" had stopped! Whatever, he was incensed that such a program could be shown on prime time TV and felt strongly that the camera crew, once they realized what was taking place, should have driven the cat away from the zebra herd. Apparently, it would have been alright for the cat to starve! Or, at the very least, it could have later gone about its diabolical deeds far from the watchful eye of the TV camera! We all could have continued in blissful ignorance of the realities of life on the veldt.

First, I was deeply disturbed that this man lied to his daughter. That's just not the way to raise children. Second, it is my feeling that his urban values and understandings had interfered gravely with what could have been a valuable learning experience. And third, I rather imagine that he was far more disturbed than she. It has been my experience that children handle the concept of predation far better than many adults.

Suddenly It's You

How do interpreters handle these visible evidences? What do we say to the youngster who, seeing the dead bird or squirrel, says "it's dead isn't it?" and then follows that observation with "and it's gone to live with the angels hasn't it? I wonder what killed it."

For the interpreter the worst of all worlds then exists. They have been dragged into not only the realm of death, dying and predation but also religion!! Too many times I have observed interpreters give an entirely insufficient answer and as quickly as possible move the group away from the "scene of the crime" and change the subject rather than take advantage of this invitation to talk of food chains, the brevity of life for wild animals (& humans), values, etc...

But, somehow this same reticence doesn't seem to exist when the subject is plants. We can spend interminable lengths of time discussing the death of a tree and its decomposition producing humus and nutrients. The cycle of life and death in that case seems painless and "cleaner".

A Horse of Another Color

Now let's look at some animal differentiation. Some parks sponsor fishing instruction for kids. They are provided by the park agency with rod, reel, line and (shudder!) hooks. Interpreters, often under the smiling gaze of parents, instruct the children in the best methods of impaling worms and minnows on those curved, barbed instruments.

And, if they are very lucky a fish (not noted for intelligence) will come along and take the bait, the hook piercing their throat or mouth and the fish will be dragged struggling for its life from the water to be beaten to death, have its spined severed by a sharp knife or in the worst case scenario be thrown up on the bank to die by suffocation. But of course, we're all sure fish can't really think or feel pain. All that thrashing around was just an "avoidance reaction" typical of "lower" animals. But, although they may exist, the author has never come in contact with an interpretive naturalist teaching a course in hunting and assisting the students in killing a warm blooded animal. And trapping? You must be kidding! Somehow that's entirely different.

Plant and Animal Solitary Confinement and Concentration Camp

In order to permit visitors to closely examine animals and plants which otherwise might be invisible many parks and nature centers display "captive" organisms in cages and terraria. In years past these living displays were permanent. The animals within spent their entire lives in captivity often subject to bacterial, fungal, and psychological diseases they would never face in the normal environment. More frequently today in order to prevent such problems they are recycled back to the outdoors after only a short stay unless the have been found injured and nursed back to health at

the center but found incapable of fending for themselves in the wild. In any case, captive plants and animals must be fed. Of course, in most cases plants may be fed innocuously by merely sprinkling ''fertilizer'' on their substrate. But animals, particularly carnivorous predators pose another problem in feeding. They often refuse to eat anything that is not ''on the hoof''. This may be allright if done after hours. But, one nature center director chose to use feeding time as an important lesson for visiting school children. At snake feeding time mice, raised at the nature center for this purpose like cattle for McDonald's predatory people (remember Big Mac's and fries?), were placed in the reptile enclosure. Shortly, both predator and prey became aware of each other's presence and after a brief scuffle and strangulating squeeze one or another of the snakes could be observed contentedly (remember, all wild animals think like people!) disarticulating its lower jaw and with measured tractor motion, slowly working the hapless mouse (remember Mickey and Fievel the mice?) nose-first, down its gullet until all that remained of the mouse was the tip of its slowly disappearing tail and a lump in the snake. All went well for some time until adults began to hear of this exercise in sadism and a public hew and cry went up to cease and desist this abnormal and perverted violence. Even the local newspaper went into action with a large and inflammatory editorial denouncing this uncalled for activity.

Ultimately, the nature center director survived the onslaught and today has moved on to permitting visitors watch captive raptors swoop across a large room and snatch warm, frightened mice from the floor for dinner.

But, the pervasive concern is what those hopefully well-meaning protesters thought this was all about. Did they assume that in the wild kibbled dog food sprinkles down on a regular schedule from a heavenly commissary to feed all ''Creatures Great and Small''? Did their Bambi, Beauty and Bounteous Love ideas completely preclude the fact that every hour of every day snakes as well as a multitude of other animals were by fang, claw, constriction and venom terminating the lives (killing - there, I said it!) of sweet little brown-eyed creatures and eating them? Why should it be different in the nature center?

What of Cultural History?

Cultural history creates a further difficulty. A talk entitled ''The Hot Interpretaton of War and Conflict'' (Uzzell, 1989) was presented at the 2nd World Congress on Heritage Presentation and Interpretation by Dr. David L. Uzzell. He talked of the tendency in interpreting war and the instruments of war to emphasize the glory and adventure of conflicts or make the visit to a battlefield a pleasant family ''day out'' rather than really confront the horror of human conflict and make strong points using graphic depictions, even though some might be shocking and traumatic. After completing two weeks of touring park and historic sites in England prior to the conference my wife and I had been struck by the ''sanitized'' manner of presenting in castle after castle and armory after armory all the equipment of war from the ancient sword, battle axe and mace to rifle, mortar and machine gun of modern warfare. It was common to find the weapons artistically arranged in geometric patterns across walls or in showcases. Interpretation of their uses was all very ''proper'' - palatable to even the most delicate sensibilities and ages. It was apparent that the interpreters were ''tastefully'' presenting the information. But, there was no real message; no feeling of discomfort brought about in the audience as there probably should have been given the subject matter.

While visiting Fort Tilden on Sandy Hook, New Jersey, an interpreter stationed there told us that she didn't want to interpreter the armament of the fort at all and purposely avoided references to the violence of war. What lesson can we learn from this? Out of sight out of mind? How much better would it have been to present the moral issues of war as well as the physical dimensions of the battlements?

It appears that interpreters can (and unfortunately often do) interpret in grandly boring detail, by genus and species, every organism that walks, crawls, flies, swims, or vegetates and all the chemical constitutents of its environment as well as uncounted inanimate objects, artifacts and histories. But, throw in a war, some suffering, a little predation, death and morality and too often we run in panic-stricken flight to the rear.

Our Charge - Be Real and Complete!

It is time to incorporate total honesty, entirety and moral implications into interpretation. But, we will never be able to do it until as interpreters we become completely honest with ourselves and gain an entire understanding of not only the ecosystem but also the moral implications (or moral irrelevance) of all interactions therein as they impinge on EVERY

portion of the earth-animate and inanimate, organic and nonliving. Unless we do this interpretation will cease and become merely insipid information lacking mental provocation in every way.

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ECOLOGICAL FEMINISM: WHAT IT IS AND WHY IT MATTERS

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Abstract

During the last decade, ecological feminists (or, ''ecofeminists'') have begun to explore the interconnections between the domination of women and the domination of nature. The result is a politics and practice which challenges non-feminist approaches to analyzing and solving pressing environmental problems.

In this session I will discuss the nature and importance of ecological feminism by addressing three questions: (1) What is ecological feminism? (2) What is the nature of an ecofeminist ethic? (3) What is the theoretical and practical significance of ecofeminism and an ecofeminist ethic, especially for interpreters, foresters, and ecologists generally? I will conclude that any adequate environmentalism and any adequate feminism must be ecofeminist.

Introduction

In contemporary societies, there are a variety of feminisms: e.g., liberal feminism, traditional Marxist feminism, radical feminism, socialist feminism, Black and Third World feminism, existentialist feminism, anarchist feminism. Despite differences among these feminisms, all feminists agree that sexism exists, is wrong, and ought to be changed. What unites feminists is their opposition to patriarchy, i.e. the systematic domination of women by men.

Ecological feminism extends the general feminist critique of patriarchy to include the systematic domination of nature (or, ''naturism''). According to ecofeminists, there are important connections --historical, experiential, symbolic, and theoretical--between the dominations of women and nature, an understanding of which is necessary for any adequate feminism, environmentalism, or environmental ethic. While ecofeminists agree with other feminists that the ''isms'' of sexism, racism, classism, heterosexism, anti-Semitism, ableism, ageism fall within the proper pruview of feminism, they include naturism as an additional enemy of feminist theory and practice.

One way to defend ecofeminism is to show the historical connections between the twin dominations of women and nature--whether in a mechanistic science begun during the Enlightenment, female metaphors for nature, artistic images for women and nature, or in a ideology of domination that pre-dates mechanistic science. Another is to show the conceptual connections between the twin dominations of women and nature. A third is to cite actual contemporary examples of the ''women-nature connection'', and show ways in which failure to notice this connection contributes to the continued exploitation of both women and nature. It is the latter two sorts of connections--conceptual and actual--that I discuss in my remarks. A brief overview of those remarks follows.

Conceptual Connection

A conceptual framework is set of basic beliefs, values, attitudes, and assumptions which shape and reflect one's view of oneself and one's world. Conceptual frameworks are socially constructed and are affected by such factors as race, class, gender, age, marital status, affectional orientation.

Some conceptual frameworks are oppressive. An oppressive conceptual framework has three important features: (i) Value-hierarchical thinking (Up-Down thinking); (ii) Value dualisms (Oppositional, exclusive disjunctive pairs in which one disjunct is valued more highly than the other); and (iii) A logic of domination which assumes that "superiority justifies subordination", that "difference justifies domination." When an oppressive conceptual framework is patriarchal, it gives higher status, value, prestige to what has traditionally been male-gender identified to what has traditionally been female-gender identified.

Ecofeminists claim that the conceptual framework which sanctions the twin dominations of women and nature is an oppressive one and, in Western societies at least, a patriarchal one. It puts "men" up and "women" and "nature" down. Given the feminiziation of nature ("Mother Nature", "virgin forest", "Hurricane Alice", "rape of the land", "penetration of the earth's womb") it justifies the subordination of both women and nature on the grounds that both lack features (e.g. rationality) which the dominant group (men) has and in virtue of which their inferior status is justified. According to ecofeminists, the liberation of both women and nature requires the elmination of all such patriarchal and oppressive ways of viewing women and nature. In this respect, the ecofeminist slogan might well be "Nature is a feminist issue!"

Actual Example of the Women-Nature Connection: The Chipko Movement

One way to reveal the impact of ecofeminist conceptual claims is to show what difference understanding them might make at a practical level. To show this, I discuss the Chipko Movement. In 1974, 27 women of Reni in Northern India took simple but effective action to stop tree felling. They threatened to hug the trees if the lumberjacks attempted to fell them. The women's protest, known as the Chipko (Hindi for "to embrace" or "hug") movement, saved 12,000 sq. km. of sensitive watershed. In my remarks I discuss four important ways in which the Chipko movement shows that trees and forestry are a feminist issue.

An Ecofeminist Ethic

As the discussion of oppressive conceptual frameworks and the Chipko Movement will show, ecological feminism reconceives feminism by showing the conceptual and practical connections between the domination of women and the domination of nature. Ecological feminism thereby reconceives feminism, environmentalism, and environmental ethics: Feminism must put naturism on its agenda, and any environmentalism or environmental ethic which maintains a logic of domination or is couched in a patriarchal conceptual framework must be rejected. By providing a feminist, contextualis approach to ethics, ecofeminism provides a framework for a truly liberating way of conceiving and acting in the pre-feminist present.

The Power and Promise of Ecofeminism

The power and promise of ecofeminism is that it reveals why and how "nature" is a feminist issue, and why and how, ultimately, solutions to environmental problems must involve a conceptual re-thinking of who we, and the environment, are. These solutions will involve the intersection of three spheres in a global context: feminism, science, technology, and ecology; and local or indigenous perspectives. For naturalists, interpreters, and others involved in contemporary environmentalism, it provides a way of understanding the natural environment which is deeply respectful of both humans and nature.

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Planning

SPECIAL EVENT PLANNING

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ABSTRACT:

Special events, though diverse, have one thing in common. They are popular! People everywhere seem to take great delight in getting together for a good time and special events are an ideal way to make this happen. It is no surprise that more and more parks and communities are organizing all kinds of special events. For agencies that are looking for ideas and recommendations concerning planning and production of special events, this program will provide direction and guidelines. Like many things, special events are more complex than they appear at first glance. All kinds of problems can and will appear. The good news is that most of these difficulties can be eliminated or at least greatly reduced by careful attention to details.

That is where this program fits in. It is designed to help you determine whether it's advisable to sponsor an event, and, if so, to help you put together a successful one. While it cannot cover everything, you will receive suggestions on topics ranging from pest control to temporary toilets. You will be provided with much written material which will serve as a reminder that successful events don't just happen. They are the products of forethought and a good deal of organization and hard work.

PROGRAM CONTENT

Special events can help your agency accomplish many of your goals, including, but not limited to the following:

* diversify the activity opportunities for visitors and guests.
* attract new visitors through targeting the activities to specific areas.
* increase visitor satisfaction with park experiences.
* strengthen ties with and support from local communities.
* provide economic benefits to other local service providers.
* increase park user occasions at underutilized parks.
* increase visitor utilization during off-peak seasons in all parks.
* develop and maintain local, state and national publicity networks.
* increase visibility of park system and guest opportunities.
* focus public attention on and increase knowledge of significant natural or cultural events, occasions, resources, projects or people.

There are several types of events including:

* promotional events
* festivals
* recreational events
* educational events
* artistic or cultural events
* regular interpretive programs, activities of services which are offered in an aggregated fashion so as to provide several activity options for participation either in sequence or simultaneously

Events of differing magnitude may require different levels of approval depending on the complexity of your organization, the level of authority or authorization required, and the complexity of the event.

This session is designed to provide participants with exposure to the diversity of components which should be considered when planning an event. Some of the topics which will be covered in depth will include:

* insurance
* special use of permits
* appropriateness of events
* procedures for developing an event
* planning your event
* implementing your event
* evaluating your event

We will look at why you should even consider having a special event. How do you go about getting organized? Just setting a date is a matter of considering conflicting dates with other nearby events, park use patterns, the weather, your theme, location and objectives. Who can you get to help put the event together? How can you get the best effort out of volunteer assistance? What are the natural and cultural resource concerns which must be considered?

It takes more than a catchy name, quality entertainment, lots of publicity and good weather to make an event a success. There are many physical aspects which must be considered and planned for. The problems of running a major event are similar to running a city. Both encourage concentrations of people and that can lead to all kinds of problems--problems with traffic, parking, water supplies , sewage disposal, energy networks, medical care, and even crime.

If this hasn't scared you off, then it's time to think about the fun stuff, like a great theme and catchy title. An event's name should be one of its best selling points. If needs to be catchy and tied in with the theme or purpose of the event. A good example of this is "WINTERRIFIC", the Hennepin Parks event featuring great winter activities. The tremendous success of "TOAD SUCK DAZE" in Conway, Arkansas no doubt can be at least in part be credited to its

rather uncommon and memorable title. If you plan or hope to make your event an annual one, it's a good idea to select a name which will appropriately identify the event and stick with it. This allows you not only the enduring benefit of name recognition, but also the economic benefit or re-using signs, banners, and other promotional devices.

Fundraising is always a big challenge and an outstanding opportunity for a good event. While the commercial aspects may bother some purists, there's no getting around the fact that special events are excellent fundraisers. All kinds of good causes can benefit, both for your park and the local community.

There are unlimited ways to raise money. Some fund-raising techniques include:

* admission charges
* food & beverage sales
* percent of sales (from booth vendors)
* souvenir sales
* rental of booth space
* races or volkssports
* publicity opportunities
* grants
* sponsorships signange, point-of-sale displays, tickets, media exposure, printed materials, direct sales opportunities, and on-stage acknowledgment
* in-kind donations
* auctions
* raffles
* premiums
* general contributions
* donation of services

This session will examine the pros and cons of a variety of these techniques and include information on how to write a sponsorship proposal. We will cover the thirteen most common fundraising mistakes and how to prepare and work a special events budget.

Special events are supposed to be fun and for many people that means simply one thing - entertainment! However, entertainment committees generally find their jobs to be anything but simple. Fortunately, there are several general principles for keeping entertainment matters organized and on the right track.

Other topics which will be touched on will have written materials available. These will include job descriptions for committee members and volunteers, publicity, food and beverages, children's activities, signs, health department regulations, how to kill an event, how to evaluate your event, and helpful information sources.

To whet your appetite, you will be treated to a multi-image AV program on Special Events in Minnesota.

Media Methods

Media Methods

Activity Guide
Amphitheatre
Auto Tour
AV-Theatre
Book
Brochure
Contact Counter
Demonstration
Diorama
Discovery Guide
Display
Elder Hostel Program
Exhibit
Field Seminar
Free Material
Guided Walk
Interactive Video
Interpretive Sign
Interpretive Visitor Center
Kiosk
Mannequin
Newspaper Guide
Public Excavation
Radio Transmission
Relief Model
Replication
Roving Interpreter
Sales Material
Sensory Devise
Special Event
Specimen
Story Telling
Timeline
Trails
Tours (including walking, motor, self-guided, guided)
Films (motion pictures, film strips, slides, videotape)
Talks
Living History

Interpretive Media Descriptions

ct y Guide: Special written guide used by both children and adults to ad them through an activity in the forest or in an Interpretive/Visitor Center.

mphitheatre: A variety of outdoor facilities for interpretive programs such as A-V programs, talks, plays, story telling, etc. They range from large, refined facilities to small, simple, rustic ones.

uto Tour: An interpretive tour along a road. This may be a road built just for the tour or a road with other uses. The tour may include a guide booklet, a cassette audio tape, signs along the route, or be a guided tour by an interpreter.

V-Theatre: A variety of indoor facilities for showing movies, videos, and slide programs. They range from large theatres with wide screens and elaborate seating to stand-up spaces with small screens.

ook: An lengthy interpretive publication featuring cultural or natural resources, or management activities

rochure: A small publication either given away or sold that interprets for visitors some feature(s) or process(es) either natural or man-made. Varies from simple one-color document with line illustrations on a single sheet to multi-page, multi-color publications with color photos.

on ct Counter: A counter for visitor contact with uniformed Forest Service ployees and volunteers. Located in visitor centers and other contact stations these contacts exchange information, directions, sales, free materials, interpretation, etc.

emonstration: A live demonstration by an interpreter of a technique or process such as flint knapping or basket weaving, may be done indoors or outside by a single individual or group. Visitors may be encouraged to participate.

iorama: A type of exhibit in which an indoor or outdoor scene is replicated either in a full-size or scale-reduced size. Natural and artificial materials are used to create the scene and the senses of touch and smell may be used to reinforce the viewing. Visitors usually view the scene from outside, but in some cases are encouraged to walk through the exhibit.

iscovery Guide: Special written guide used by visitors to assist them in discovering places to see, things to do, and things to learn about. The guides include maps, interpretive information, photos and illustration. They are usually organized by travels routes such as roads or waterways.

isplay: Thematically-designed flat wall displays that use maps, photos, art work, and text to interpret various topics. They are located indoor or outdoor under cover.

Relief Model: This is a three-dimensional topographic scaled model showing land forms, facilities and features on the land. Some have push button lighting and text to emphasize and explain the areas attractions. Adjacent photos can be used to show visitors on-the-ground views.

Replication: A life size replication of an artifact or natural item that visitors can view, touch or use.

Roving Interpreter: The use of a field interpreter who informally provides interpretation on a spontaneous basis and reacts to visitor use and needs. Usually utilized in areas with heavy visitor use and often supplements scheduled interpretive activities, may also be used in interpretive/visitor centers.

Sales Material: A variety of interpretive and informational material usually displayed and sold by a non-profit interpretive association. The materials include books, brochures, maps, slides, posters, videos, calendars, games and other forest-related materials.

Sensory Devise: Specialized exhibits that utilize the senses of touch, smell, hearing and taste to interpret. Included are touch tables, temperature control devises, scratch and sniff displays, etc.

Special Event: An interpretive activity which is scheduled to occur at a special time such as an anniversary, a festival, an opening, a dedication, etc. The event may vary from one time happening to a yearly event. It usually includes a variety of interpretive media such as guided walks, talks, demonstrations, exhibits, etc.

Specimens: A type of exhibit in which real specimens of animals, plants, rocks, etc., are displayed and interpreted.

Story Telling: An interpretive technique where a factual, legendary or fictional story is creatively told to a variety of size audiences in an indoor or outdoor setting. Story tellers may use supporting aids to enrich the story such as props, costumes, music, sound effects, etc.

Timeline: A type of exhibit in which time is plotted and events highlighted along a line. The highlighting may include text, graphics, photos, etc.

Signs

DahnDesign

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CRITERIA Criteria for good design of interpretive signs

1. Visual Impact
The sign should have a strong visual impact when viewed from a distance. The combination of design elements should create a positive and appropriate image within the environment.

2. Hierarchy of importance
A visual hierarchy should be clearly ordered in the text, illustration and mapping elements. This hierarchy establishes the order of reading and reinforces the meaning of the individual elements.

3. Readibility
The text and all other elements should be functionally readable.

4. Color
Color should appropriately be used to enhance the visual reading, symbolic interpretation and aesthetic quality of the signs' intended goals.

5. Illustration
The illustration should be appropriate to the situation and clear and effective in its deliniation. The illustration should coordinate and support the text. The illustrations should not be vaque, uncertain or overly scientific in their technique.

6. Consistency/Diversity
The signs should have a proper syntax as a group at any one installation. They should not be repetitious to the point of being boring but should have common elements which link them together.

BahmDesign

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DESIGN

Design Process

I Research
- A. Site Visit
  1. Visit/Discuss/Photograph all sign locations
- B. Background
  1. History/Management of site
  2. Audience
  3. Interpretive Goals
  4. Special, unique problems
  5. Specifications, number,size,colors,location
  6. Preliminary copy (text)

II Preliminary design
- A. Brain storming
  1. Discuss total problems, possibilities
  2. Develop concepts
- B. Preliminary design
  1. Thumbnails (roughs)
  2. Sketches for illustrations
  3. Writer/ coordinate preliminary copy
  4. Sketches for maps
- C. Preliminary Design Review
  (Interpretive team, design team, and others)

III Comprehensive Design
- A. Comprehensive illustration and maps
- B. Prepare color comprehensives of panels
- C. Model of panels
- D. Final copy (Text)
- E. Comprehensive Design Review
  (Interpretive team, design team, and others)

IV Final Art Preparation
- A. Specify (order) type
- B. Final illustrations
- C. Final map drawings
- D. Prepare photo mechanicals

V Fabrication
- A. Film negatives, film positives
- B. Printing, silkscreen
  (Printing is done onto paper for fiberglas embedment or onto steel for porcelain enamel)
- C. Above processes should be reviewed by the design team at each step. (Film positives, Screen printing and embedment or firing).

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ILLUSTRATION

I Preliminary Sketch (sometimes called 'rough')

A. Develop preliminary sketch from:
1. Pencil sketch done by interpretive team or
2. Brainstorming session or
3. Photos or resource material

II Comprehensive Illustration (sometimes called 'comp')

A. Further development and/or refinement of preliminary sketch
B. Interpretive team checks carefully for accuracy, completeness, quality
C. Can be changed if necessary

III Final Illustration

A. Prepare illustration for photo-mechanical

Types of Illustration

Realistic Drawing
1. Pictorial representation
2. Bird's eye view
3. Scene

Detail (enlargement of certain segment of drawing)
1. Realistic treatment
2. Technical treatment

Technical Drawing
1. Diagram
   a. Single or sequence diagram
   b. Wedge diagram
2. Symbol

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TERMS

Terms used in describing our work processes

Copy
All written material

Thumbnail
Miniature beginning sketch

Rough
A working sketch or visualization

Sketch
Unfinished drawing

Illustration
Drawing or diagram

Comprehensive (comp)
Intermediate visualization between rough and final art

Final Art
(finished art) Finished drawings ready for reproduction

Specify Type
(spec type) Sizing and ordering of type

Photo-mechanical
Ready for the camera, (consists of paste-up of type, paste-up of art and color overlays)

Film negative
Photographic negative of photo-mechanical

Film positive
Photographic film in positive form to size

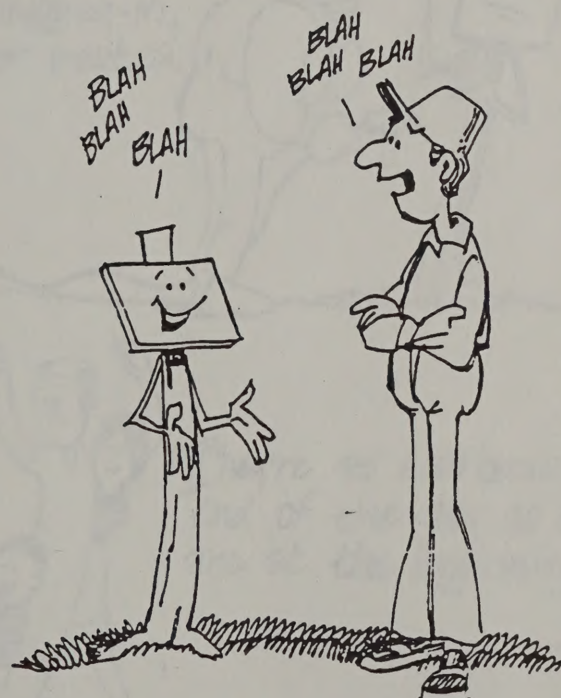
Silkscreen
Printing process

Fiberglas embedment
Printed paper image, embedded into fiberglas

Porcelain enamel
Steel sign with image fired onto it

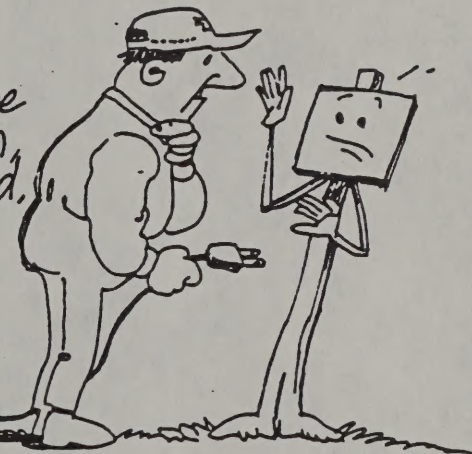
Forest Service · Region Five · USDA

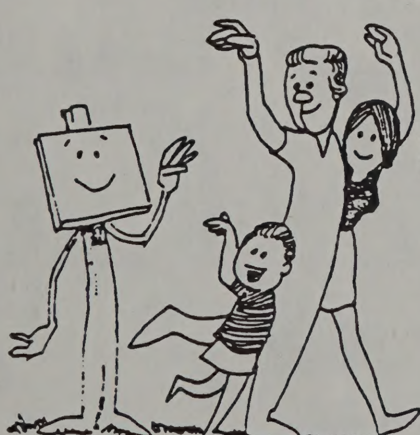
INTERPRETIVE SIGNS ARE A GREAT WAY TO COMMUNICATE WITH FOREST VISITORS.



Interpretive Signs are always on the job – day or night, rain or shine.

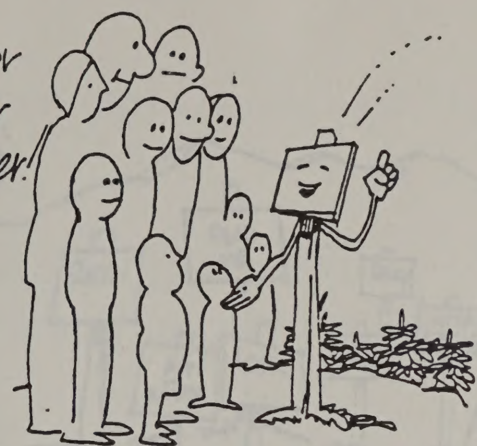
They never need to be wound-up, plugged-in, turned-on, or rested.





They're as courteous at the end of the day as they are at the beginning.

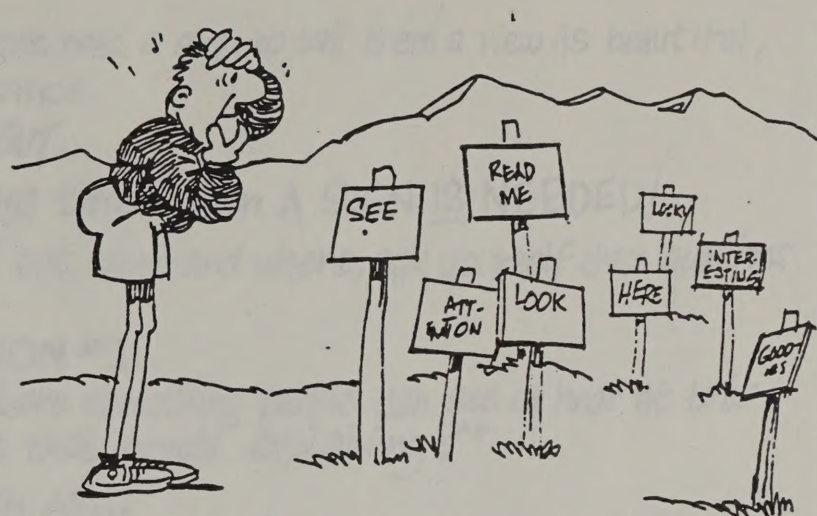
They make more visitor contacts than all other VIS activities put together!



Theyre cheap enough that you don't have to be a tycoon to get into the game.

AND...

Visitors like Interpretive Signs, because they can enjoy them by themselves, and take them at their own pace.



Of course, that doesn't mean we should rush out and scatter a lot of signs all over the landscape. A clutter of signs gives us nothing but visual pollution.

And just because there's a place where people pull over and park, or gather and look, is no reason to put up a sign.

Folks don't need a sign to tell them a view is beautiful, for instance.

BUT...

There are times when A SIGN IS NEEDED!

To find out when and where, ask yourself these questions.

QUESTION #1

"Is there something people can see or hear at this site that needs explaining?"

SUCH AS...

A huge burn or a blow-down area.

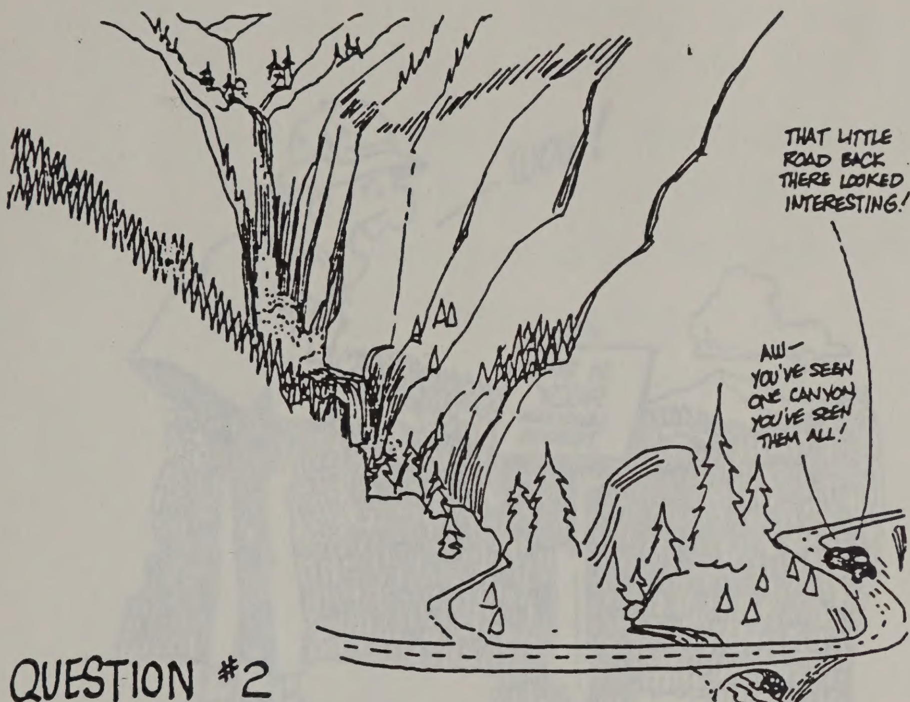
Maybe a helicopter logging show near a road.

Strange and interesting natural features, like peaks, waterfalls, basalt columns, odd plants, etc.

A reforestation project, a prescribed burn, an electronic site, a helipad, etc.

Historic ruins or other evidence of the past.

Et Cetera.



QUESTION #2

"Is there something interesting at the site that visitors will probably miss if we don't point it out?"

FOR EXAMPLE...

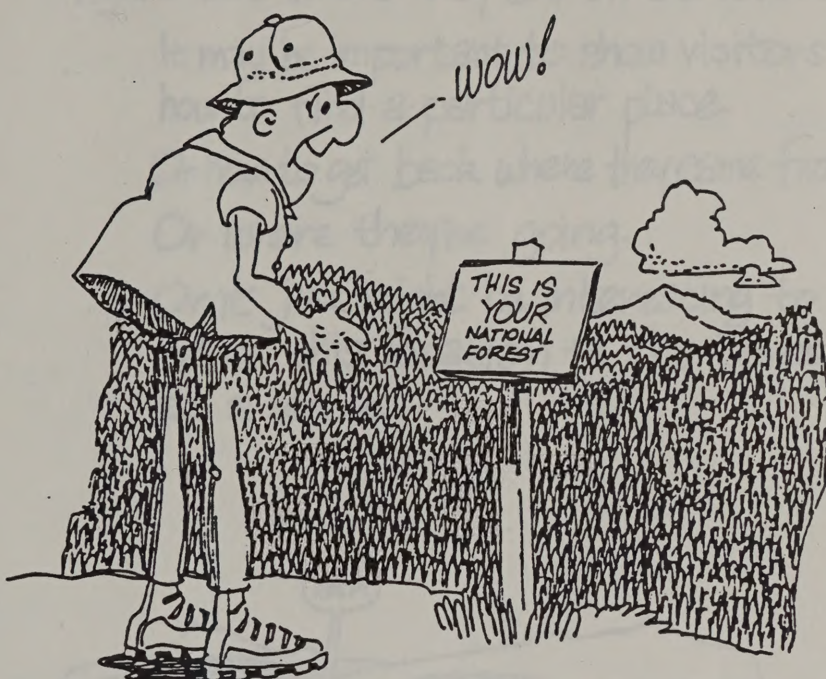
A glacial moraine or an obsidian formation.

New tree-growth in a harvested forest area.

A historic event that took place on that very spot.

Type conversion, landscaping, watershed, and other management works not obvious to the casual eye.

Et Cetera.



QUESTION #3

"Will people get more out of their experience at this site if they know they're on one of their own National Forests?"

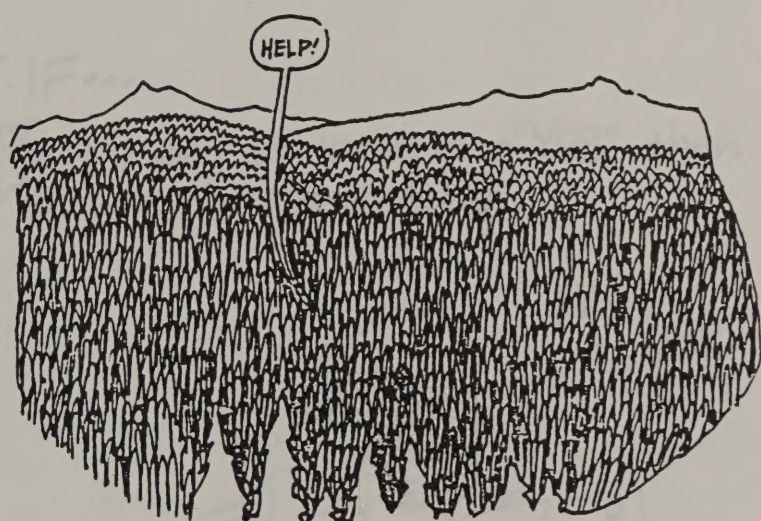
Sometimes, knowing they're on land they have a stake in heightens the experience for visitors.

BUT... it should be an experience worth heightening.

QUESTION #4

"Do we need to help visitors at this site figure out where they are on the Forest?"

It may be important to show visitors how to find a particular place.
Or how to get back where they came from.
Or where they're going.
Or it just might be interesting to relate this location to the Forest as a whole.



QUESTION #5

"Would it help visitors here if we explain a rule or boundary, rather than just posting it?"

Using the interpretive approach makes any regulation easier to take and more effective.

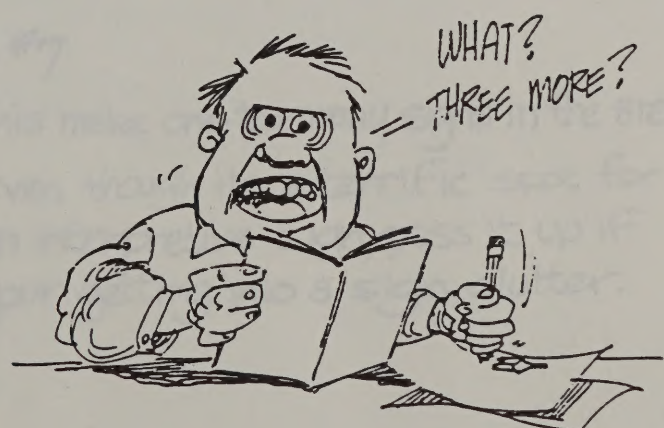
IF...

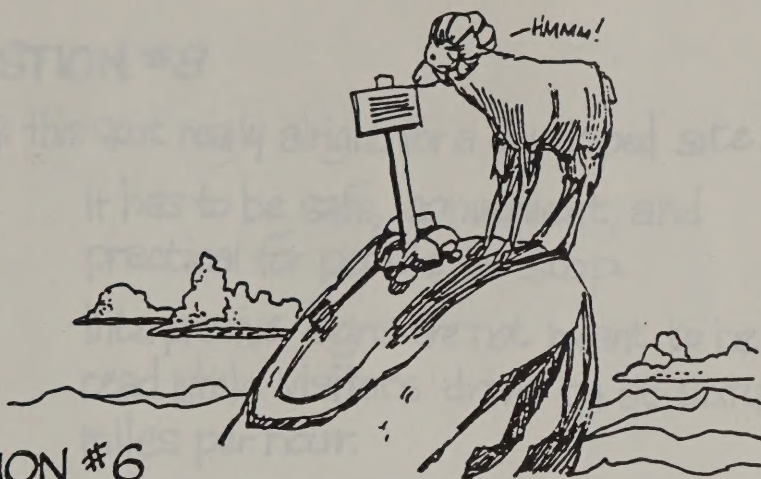
You can't dig up a "YES" answer for even one of these questions...

FORGET THE SIGN!

BUT IF...

You do get at least one "YES," then answer these next three.





QUESTION #6

"Will enough visitors see the sign to make it worthwhile?"

No point in putting up a great sign in an area that gets one visitor a year.

All things being equal, more heavily used areas should get higher priority.

QUESTION #7

"Does this make one-too-many signs in the area?"

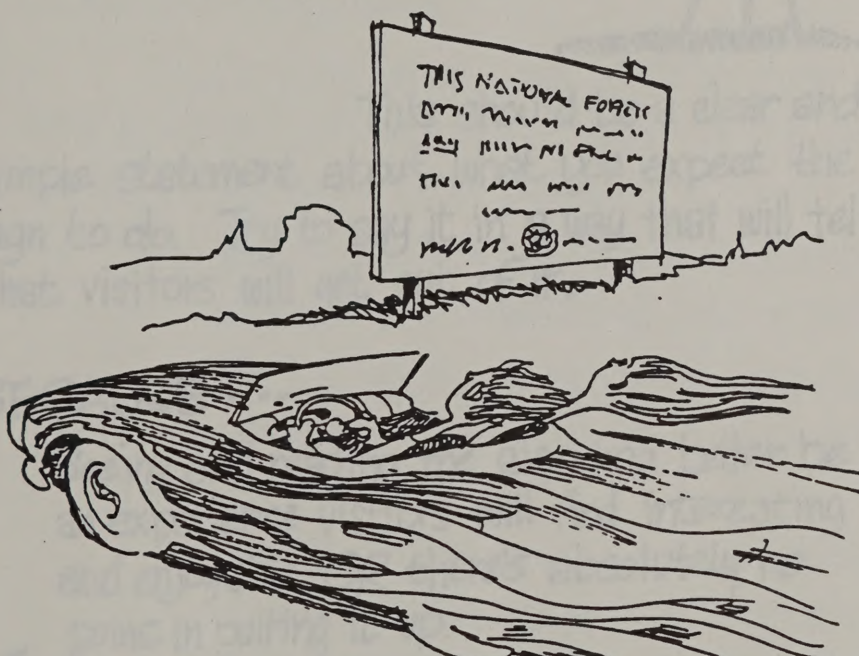
Even though its a terrific spot for an interpretive sign, pass it up if your getting into a sign clutter.

QUESTION #8

Is this spot really alright for a developed site?

It has to be safe, convenient, and practical for people to stop.

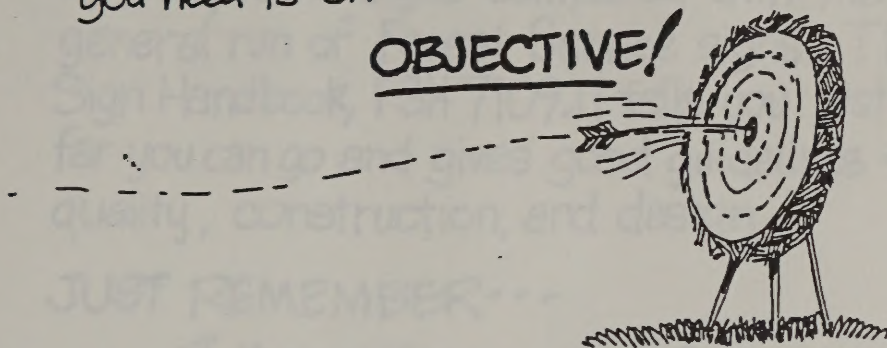
Interpretive signs are not meant to be read while visitors drive by at sixty miles per hour.



SO, NOW...

If you've gotten this far, you're ready to start planning, and the first thing you need is an

OBJECTIVE!



This should be a clear and simple statement about what you expect the sign to do. Try to say it in a way that will tell what visitors will get out of it.

BECAUSE...

Seeing and reading the sign had better be an experience visitors will find interesting and enjoyable, OR there's absolutely no point in putting it up.

When you know and understand your OBJECTIVE, all the decisions about writing, design, and construction are easier to make.

SO NOW WHAT...?

We have a lot of leeway in working up Interpretive Signs compared with the general run of Forest Service signs. The Sign Handbook, FSH 7109.11 tells you just how far you can go and gives good guidelines on quality, construction, and design.

JUST REMEMBER···

Like anything good, a first-rate Interpretive Sign will only result if it's put together by first-rate people.

The project should be coordinated by someone who understands interpretation.

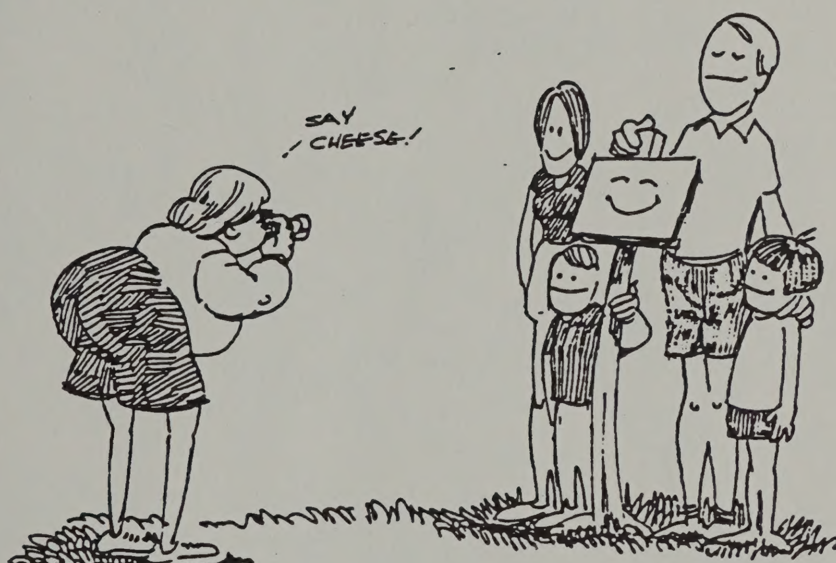
The text should be written by someone capable of interpretive writing who's been on the site.

The site should be designed by someone skilled in landscape architecture who's been out and looked at the ground.

The sign itself should be designed by someone skilled in graphic arts who's also been out to the site.

AND FINALLY···

You can't go far wrong if you try to make <u>your</u> sign one that visitors will remember with pleasure!



TEXT: NORD WHITED
GRAPHICS: JOHN JENOTT
FOREST SERVICE REGION FIVE

Exhibits

WHERE IS THE INTERPRETATION IN INTERPRETIVE EXHIBITS?

John A. Veverka, President
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Lansing, MI 48909

Over the past few years most museums, nature centers, zoos, and other interpretive organizations who either contract out (or develop in house) exhibits have added the word "interpretive" to their exhibits. Many professional exhibit design and fabrication firms also note that they can develop interpretive exhibits. In the course of having been involved in formal evaluations of exhibits for clients, or in working with exhibit design firms, I have noticed that many (most!) of the interpretive exhibits being planned and deisgned were not in the least sense "interpretive".
It is the goal of this presentation to provide some guidelines and suggestions as to just what are the elements that help transform an exhibit from being "informational" to being truly "interpretive."

<u>What is an Exhibit?</u>

An exhibit is an array of cues purposely brought together within defined boundaries for a desired effect.

<u>Reasons for Exhibits</u>

1. Tell a story in an ordered sequence or fashion.
2. Tell a story that can't be told on site.
3. Bring artifacts and stories to places where people are.
4. Incorporate and protect "real" artifacts.
5. Bring extremes into human scale.
6. Allow visitors freedom to pace themselves.
7. Allow staff to do other things.

<u>What is an Interpretive Exhibit?</u>

An exhibit that makes its topic "come to life" through active visitor involvement and extreme relevance to the everyday life of the viewer.

The main idea here is that as the viewer goes from cell rank 1---- 2 ------3 there is generally decreasing intrinsic interest. Thus, more (better) use of interpretive techniques is required for type 3 exhibits than type 1 exhibits.

In addition, research has shown that people are more interested in dynamic, animated, changing stimuli than in inert flatwork. We also know that visitors have more intrinsic interest in <u>real</u> objects than in other forms, such as replicas, as the shown in the illustration below.

Original Objects	High Intrinsic Interest
↓	
Replicas	
↓	
Graphic Representation	
↓	↓
Verbal Description	Low Intrinsic Interest

The best plan of action,we have found, is to have a diversity of exhibit load types presented in a purposeful pattern. For example, a exhibit gallery might start with a type 2 exhibit or a type 3 exhibit, slowly building up to a type 1 (interactive) exhibit. Then begin to "cool down the visitor" with type 2 and type 3 exhibits, slowly building up to a type 1 exhibit again. We usually recommend that the interactive exhibits be the ones that illustrate the main point of the concept being interpreted. Also, that there not be too many type 1 exhibits. It is very easy to burn out a visitor with to many things to ring, touch, pull, etc. Then the exhibit gallery turns into a amusement park vhere the educational value is lost to the entertainment value. On the reverse end, Art museums are mostly type 3 exhibits, and can be very dull and unexciting. The most successful galleries have a well planned blend of exhibit types.

Planning Interpretive Exhibits

In planning interpretive exhibits the element that is most often left out of the planning process is objectives. Many times the design firm or in-house designer, is asked to develop an exhibit without knowing what the exhibit is really supposed to do. It is particularly hard to evaluate the effectiveness of any exhibit if it has no clear objectives. In planning the objectives for interpretive exhibits we require three levels of objectives:

1. Learning Objectives
2. Behavioral Objectives
3. Emotional Objectives

Learning Objectives - those objectives that state just what you want the visitor to remember, such as how to recognize poison ivy.

Behavioral Objectives - those objectives that state what action or behavior you want from the visitor either while at the exhibit, or some later action. These might include: pull a lever, look through a microscope, not picking wildflowers, not littering, etc.

Emotional Objectives- Emotional objectives are those that will have the most impact on the visitors' long term memory. They are also the important objectives for the exhibit designer. They tell of the feelings that the visitor is to be left with after viewing the exhibit. These may include sad, angry, happy, excited, encouraged, or other feelings.

Quite often, if the emotional objective is not met, the behavioral objective will not occur either. For example, you may have a learning objective of having visitors learn why littering is bad in your park. Your behavioral objective may be to have the visitor not litter, and perhaps pick up litter they may encounter in the park and throw it in a trash can. But unless the emotional objective of having the visitor FEEL that littering is wrong and have a emotional commitment to not litter, the behavioral objective will probably not happen.

Get To The Point

One of the biggest flaws in exhibit design is that there is usually to much information crammed into them. For exhibits to be more effective, each exhibit should have one or, at most, two main points or concepts to interpret. Those concepts should relate directly to the theme or "big story" for the whole exhibit room or gallery. Ask yourself, if the visitor only remembers ONE thing about this exhibit, what do I want that one thing to be. Make the presentation

simple, with as little text as possible, and let the non verbals (graphics, illustrations, photographs, etc.) do most of the work.

The Visitors and Exhibits

Over the past few years of doing exhibit planning and working with many planning/design firms, there are several "truths" about visitors and exhibits that we have observed that will be useful to exhibit planners.

1. Visitors do not really like reading labels. If the label is over 50 words, it will probably not be read. (Exhibit labels are one of the few things we are asked to read standing up!).

2. Provocative headlines and graphics will draw attention.

Characteristics of Interpretive Exhibits

1. Employ interpretive techniques and principles (Tildens')
   *Provoke interest
   *Relate to the everyday life of the viewer
   *Reveal a unique ending or viewpoint
   *Address the whole (show the context in which an artifact, site, event, etc., fits into the "big picture").
   *Have message unity
2. Use "bridges" to active visitor involvement.
3. Have a sense of context, relate to other exhibits which it is associated in sequence or flow.
4. Leaves the visitor "asking for more".

Remember the Visitor

In planning for the development of interpretive exhibits, the element in the planning process most often left out is a real understanding of WHO the exhibit is for - the visitor. All to often exhibits are planned for the interest of the naturalist or curator with little regard for how people learn and remember new information.

The Concept of Exhibit Load

Exhibit load is the term we use to describe the amount of time and energy (either physical or emotional) that each exhibit requires the visitor to use in interacting with it. Usually the highest load exhibits are the inter-active ones, and the low load exhibits are the most passive ones. The following exhibit classification matrix gives one way to help determine the load of an exhibit.

Exhibit Classification Matrix

VISITOR MODE

active	1	2a
passive	2b	3

Examples

1 - Seismograph, live animal "hands on device".
2a - Electronic exhibit where visitors push bottoms
2b - viewing zoo animal, moving models.
3 - Art, photographs, flat work graphics

1. If you can't get the main point across in about 15-20 seconds, you probably won't get it across at all.
2. Visitors will be drawn to exhibits that have information or artifacts of intrinsic interest to them (relate).

3. Before you write the text/labels for an exhibit, ask yourself "why would a visitor want to know or remember this information".
4. The average viewing time for a video/slide projection AV exhibit is about 3 minutes. If you plan a 7-15 minute AV program as part of an exhibit, most visitors will not stay around long enough to watch the whole program.
5. If you can't fix it in house with a screw driver, consider carefully having high-tech exhibits. The maintenance costs will eat you alive!
6. Evaluate the exhibits to see if their objectives are being met. The visitors will tell you which exhibits they are not interested in throuqh many unobtrusive means.

Summary

A interpretive exhibit is a communication media that is designed to engage, excite, relate to, reveal to, the visitor the essence of the topic or concept being presented. A interpretive exhibit must utilize Tilden's Interpretive Principles, and take into account learning, behavioral and emotional objectives, and an understanding as to how and why visitors learn and remember. An interpretive exhibit translates information from the technical or scientific language, to the "language of the visitor" (relate).

It was the goal of this paper to present some exhibit planning and design considerations that may help transform exhibits from an idea, to a effective interpretive tool that reaches into the visitors imagination and mind, and leaves them with a desire to learn more. If these considerations are used, the exhibit will be more cost effective (achieve its objectives), and a enjoyable recreational learning experience for all visitors.

Publications

TOOLS AND TECHNIQUES FOR CREATING DYNAMIC PUBLICATIONS

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ABSTRACT

This session will focus on state-of-the-art and a few tried and true techniques for writing, designing , and producing high quality interpretive publications. A few examples will be shared. The new Interpreter's Handbook on creating interpretive publications will be introduced.

TOOLS AND TECHNIQUES FOR CREATING DYNAMIC PUBLICATIONS

Publications have the power to inform, inspire, and persuade. They have long been a primary tool of environmental interpreters.

We need to re-examine the writing and design of our brochures, newsletters, and booklets. New desktop technologies have revolutionized our ability to produce publications quickly and cheaply. High tech and a few tried and true techniques now allow us to produce quality homespun publications. The following ideas are excerpted from Creating Interpretive Publications, a publication of The Interpreter's Handbook Series.

STEPS TO EFFECTIVE WRITING

If you want your reader to understand your message, write simple, clean phrases that they can relate to. The following guidelines can help you create fresh, readable publications:

Write your publication with a particular audience in mind.
Have a lead that grabs your reader's interest.
Write tight! Every slaughtered syllable is a good deed done.
Use the active voice.
Choose specific concrete nouns that invoke images.
Select vivid, active verbs. Don't overuse adjectives.
Use fresh, original language.
Avoid technical jargon. Chunk your information into memorable ideas.

STEPS TO EFFECTIVE DESIGN

Design plays a critical role in the success or failure of a publication. Design goes beyond the surface look of a publication. A good unified framework is needed to hang carefully crafted sentences. Design should serve as a guide which leads the reader through the material in a publication. Design, like writing, should be a well planned process of arranging elements on paper to best express meaning.

Grids

One of the easiest ways to create an effective design is to begin with a grid system. A grid is a series of intersecting horizontal and vertical lines that box off different areas on a page. These spaces or grid units are used to plan where text and illustrations will go. A grid serves as a format for design by holding page elements together in an orderly manner.

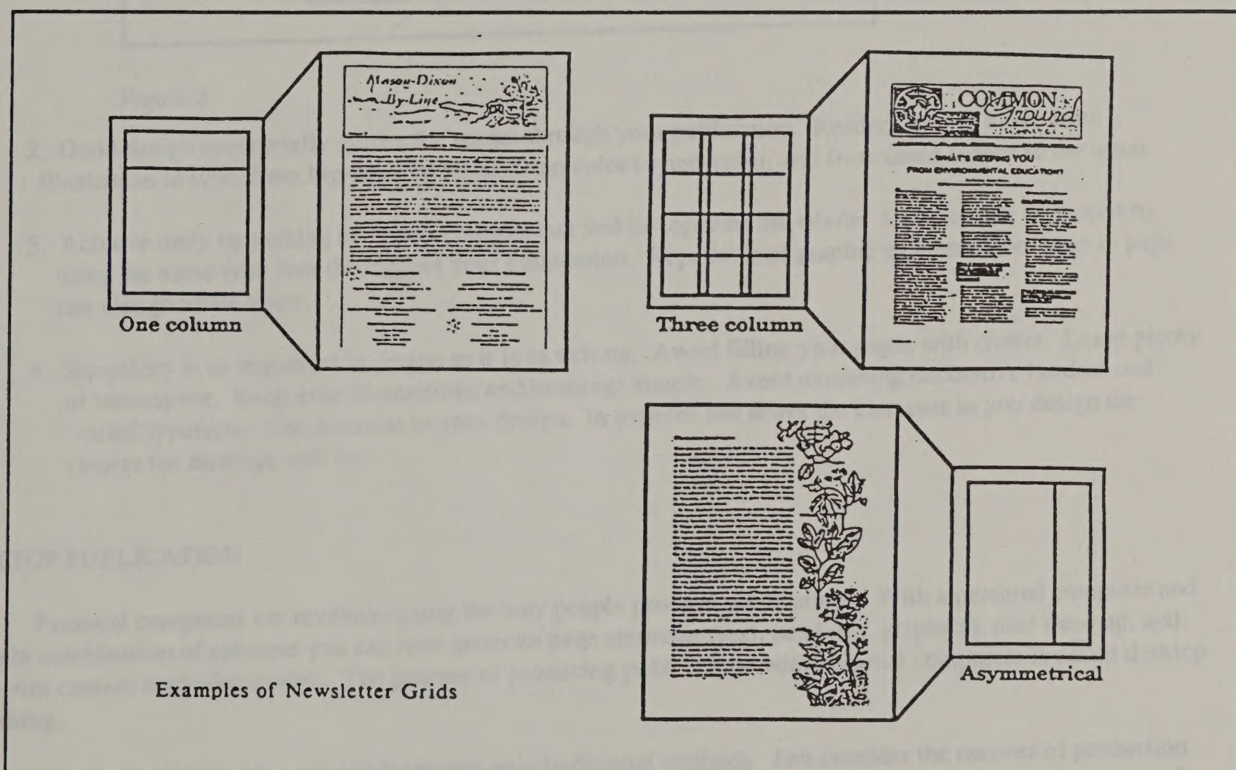


Figure 1

Principles of Design

Interpreters often need to play the double role of writer and designer. Even if you feel you lack artistic ability you can produce attractive and effective publication designs by following a few simple rules:

1. Create balance on your pages. Every illustration and a block of text on a page is considered a page element. Every page element has its own visual weight and must be balanced against each other.

   Balance should be either formal (symmetrical) with opposing elements exactly matched, or informal, with a less strict balancing of opposing elements.

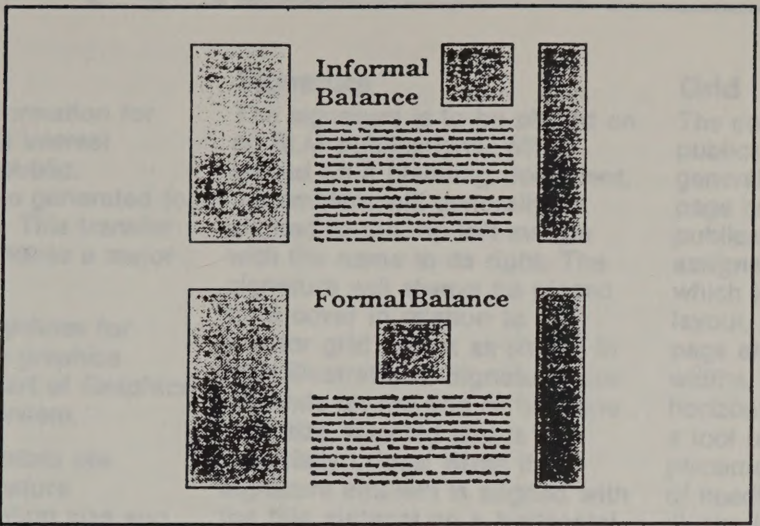


Figure 2

2. Good design sequentially guides the reader through your publication. Readers tend to move from illustration to type, from big items to small, from color to non-color, and from usual shapes to the usual.

3. Achieve unity by making each part complement and tie together the whole. Unity can be enhanced by using the same type face throughout your publication. Repetition of graphic elements from page to page can also promote unity.

4. Simplicity is as important in design as it is in writing. Avoid filling your pages with clutter. Leave plenty of whitespace. Keep your illustrations and headings simple. Avoid overusing decorative borders and varied typefaces. Use restraint in your design. In general, the fewer the elements in you design the clearer the message will be.

DESKTOP PUBLICATION

Personal computers are revolutionizing the way people produce publications. With a personal computer and the right combination of software you can now generate page elements (text, headings, graphics), past them up, and laser print camera ready documents. The process of producing publications with personal computers is called desktop publishing.

Desktop publishing has many advantages over traditional methods. Just consider the number of production steps that you can perform yourself with the aid of a computer, the proper software, and a laser printer: 1) writing, 2) editing, 3) type setting, 4) design, 5) graphic production, 6) page makeup, and 7) generation of camera ready copy. Performing all these steps in-house will maximize your control over quality, costs, and timing. If you have ever been frustrated by poor quality work, delays, and high costs associated with outside services, you will appreciate the value of desktop publishing.

CONCLUSION

Today, more than ever, quality publications are within the budget and capabilities of every interpreter. Publications are our most popular form of interpretation. They are worth the extra steps to do them well.

Introduction

BLM supplies information for Congress, special interest groups, and the public. Information is also generated for internal BLM use. This transfer of information requires a major publishing effort.

Following are guidelines for BLM's publication graphics system, a major part of Graphics Standardization System.

Included in the system are guidelines for signature placement, publication size and format, and typographic selection. Conceived as a working tool for BLM publication designers, the system provides a consistent framework for all BLM publications, but does not attempt to solve creative problems. Working within the system designers may more effectively deal with their major challenge — the graphic interpretation of content.

The use of this system will result in a family of BLM publications that are readable, appealing and reflective of a high standard of design professionalism throughout the Bureau.

Signature

The signature is to be placed on all BLM publications. When placed on a planning document, the emblem will generally be aligned to the top left margin with the name to its right. The signature will always be placed on a cover in relation to the interior grid format as shown in later illustrations. Signature size depends on the title or headline type size selected and is especially critical when the signature emblem is aligned with the title material on a horizontal line. Examples of these relationships applied are shown throughout these guidelines.

Publication Sizes

Six publication sizes have been established to meet most of BLM's publication needs: 8½ inch x 11 inch, 11 inch x 8½ inch, 5½ inch x 8 ½ inch, 8½ inch x 5½ inch, 4 inch x 9 inch, and 4¼ inch x 5½ inch. (Final trim size may vary slightly.) Each size has a multiple purpose and was selected for economic use of standard sheet-fed printing paper sizes as well as desktop publishing. These sizes allow for bleeding without extravagant waste.

Publication Format

The vertical format has been adopted for BLM publications. Horizontal or album formats are permissible when presentation or use of the content cannot be adapted to the standard vertical format. Cover and text designs for horizontal formats should follow standards established for vertical formats.

Grid

The consistency of BLM publications depends on a general layout and method of page composition. Each publication size has been assigned a format grid or style, which is the foundation for the layout. Uniformly dividing the page and marking column widths, margins, gutters, and horizontal base lines, the grid is a tool used to plan the placement and inter-relationships of headlines, body text, illustrations, and captions. The grid also guides the conscious use of white space to give the publication readability and an inviting appearance.

The BLM grid system for publication design consists of the following formats:

Format I - (8½ inch x 11 inch)
Contains one-, two-, three- and four-column grids.

Format II - (5½ inch x 8½ inch)
Accommodate one- and two-column grids.

Format III - (4¼ inch x 11 inch)
Accommodates one- and two-column grids.

Format IV - (11 inch x 8½ inch)
Contains one-, two-, three-, and four-column grids.

Format V - (8½ inch x 5½ inch)
Contains one-, two-, three-, and four-column grids.

Format VI - (4 inch x 9 inch)
Accommodates one- and two-column grids.

Use of Formats and Grids

A publication designer should begin with a thorough knowledge of the material to be presented, including text and illustrations. The designer should discuss the editorial attitude with the author and know the publication's intent.

The choice of size and grid format will often evolve out of the publication's intended use. For example, a large technical review on timber use might use Format I. A small guide to BLM recreational facilities might use Format VI. A photographic history of archaeology might use Format IV. And a telephone directory for a district or division might take advantage of the compact two-column grid in Format II.

Select a grid format to suit a publication's contents and lay out a rough thumbnail sketch to test your concept. As needed, revise your concept until your design meets all your needs in an inviting and readable layout.

Do not deviate from the adopted grid format. Consistency is critical for a sense of visual order, both within a publication and throughout all BLM publications.

Limit the number of type sizes and styles.

Avoid unneeded graphic devices. Embellishments distract from the message to be communicated.

The sections that follow select grid formats by publication size and type, showing the alternative formats allowed by these publication design standards.

Color

Although most of BLM's publications will be printed in black ink on white paper, color can be added to a publication by using JCP-approved colored paper, a single color of ink other than black, and screen tints.

Because multicolor printing increases costs for graphic preparation and printing, all printing needing two or more ink colors requires written justification and approvals. Before deciding to use more than one ink color, the graphic designer must consider whether the desired results can be achieved by less expensive methods. For example, a multicolor effect may be achieved through the use of a single ink color and screen tinting on colored paper.

The use of more than one ink color may be appropriate when indirect cost savings would result from use, such as on maps and technical diagrams needing color for clarification and conformity. Color may also be needed for object identification, such as for signs, plants, flags, and uniforms, and for programs required by law or programs whose success depends on public response. Promotional or motivational activities, recruitment, hazard reduction, and other special programs may also need color publications.

Type Guidelines

Type

Type is the basic visual element in communicating a message.

An important requirement for type is that it be legible. But each typographic problem demands its own overall treatment. Technical journals and reports require an economical use of the page without sacrificing readability. Type is often used on posters as an illustrative element. Size and space relationships between key words and other parts of the poster are critical to communication. Type standards have been designed to meet BLM's diverse needs, yet maintain a consistency in application and appearance.

The Bureau's system uses a minimum of eight typefaces, each of which has a bold, medium and a light or book weight face also in italic. Each typeface is also intended to met a requirement with the system. For popular publications, these requirements are similar, allowing designers to select the most suitable fonts.

Standard Type Styles

Baskerville (serif typeface):
BLM standard for letterhead and envelopes.

Bookman (serif typeface):
BLM standard for medium- and large-size documents.

Century Book (serif typeface):
used in textbook composition because it offers extremely good legibility.

Futura (sans serif typeface):
BLM standard for mapping.

Helvetica (sans serif typeface):
used in brochures, pamphlets, posters, and planning documents.

Souvenir (serif typeface):
BLM standard for mapping.

Times (serif typeface):
used in reports, planning documents, and booklets with large amounts of text.

Universe (sans serif typeface):
BLM standard for mapping.

Standard Paper Weights and Page Sizes

Equivalent Weights

In reams of 500 sheets.
Basis weights in bold face.

Stock	Bond 17 x 22	Book 25 x 38	Cover 20 x 26
Bond	**13**	33	18
	16	41	22
	20	51	28
	24	61	33
	28	71	39
	32	81	45
	36	91	50
	40	102	56
Book	12	**30**	16
	16	**40**	22
	18	**45**	25
	20	**50**	27
	22	**55**	30
	24	**60**	33
	26	**65**	36
	28	**70**	38
	30	**75**	41
	31	**80**	44
	35	**90**	49
	39	**100**	55
	47	**120**	66
Cover	18	46	**25**
	25	64	**35**
	29	73	**40**
	36	94	**50**
	40	100	**55**
	43	110	**60**
	47	119	**65**
	58	146	**80**
	65	164	**90**
	72	183	**100**

Page Sizes

This chart shows the standard page size booklets, folders, etc. that cut form stock size papers. Press sheet sizes include trim at top, side and bottom, but do not include bleed.

Size of Page	Number of Pages	Size of Paper	Number out of Sheet	Press Size Sheet
4 x 9	4	25 x 38	12	8¼ x 18½
	8	28 x 42	8	13 x 19½
	12	25 x 38	4	18½ x 24¾
	16	38 x 50	6	16½ x 37
	24	25 x 38	2	24¾ x 37
	32	35 x 45	2	33 x 37
5½ x 8½	4	35 x 45	16	11¼ x 17½
	8	35 x 45	8	17½ x 22½
	16	35 x 45	4	22½ x 35
	32	35 x 45	2	35 x 45
8½ x 11	4	35 x 45	8	17½ x 22½
	8	35 x 45	4	22½ x 35
	12	35 x 45	2	35 x 35
	16	35 x 45	2	35 x 45

Format Page Sizes

The chart below shows the standard format page sizes used by the Bureau of Land Management.

Format Number	Page Size
I	8½" x 11"
II	5½" x 8½"
III	4⅛" x 11"
IV	11" x 8½"
V	8½" x 5½"
VI	4" x 9"

Periodicals	Format[2]						Grid[4]				Design Element															
	I	II	III[9]	IV	V	VI[9]	1	2	3	4	BLM Logo	U.S. Dept. of the Interior Logo	U.S. Dept. of the Interior (name)	Bureau of Land Management (name)	BLM (acronym)	Address	Title/Subtitle	State, District, etc. (publisher)	Index Publication Number	Volume, Series, etc.	Mission Statement	Self Mailer	Date	Other Logos and Marks	Suitable Art or Photo	Map Pocket
Newsletters[5]	•						•	•	•	•	R	O	O	R	R	O	R	R		R		O	R		O	
Annual Reports[5]	•	•		•	•		•	•	•	•	R	O	O	R	R	O	R	O	R	O	O	O	O		O	
Popular																										
Brochures[5]		•	•		•	•	•	•	•	•	R	O	O	R	R	O	R	O	R	O	O	O	O	O	O	
News Releases[5]	•						•				R	O	O	R	R	R	R	R				O	R	O		
Certificates[5]	•			•			•	•			R	O	O	R	R	R	R	O					R	O	O	
Handbooks																										
Text	•			•			•	•	•	•																
Cover 1	•			•							R	O	O	R	R		R			O			O		O	
Cover 2[5]	•			•																	O					
Cover 3	•			•															R		O			O		
Cover 4	•			•																		O		O	O	
Spine																	R									
Notebooks and Binders[5]	•										R	O	O	R	R		O	O	O				O			
Stationery[7]	•						•																			
Pamphlets[5]	•	•	•	•	•	•	•	•	•	•	R	O	O	R	R	O	R	O	O	O	O	O	O	O	O	
Handouts and Flyers[5]	•			•			•	•	•	•	R	O	O	R	R	O	R	O	O	O	O	O	O	O	O	
Programs[5]	•	•					•	•			R	O	O	R	R	O	R	O	O	O	O	O	O	O	O	
Recruitment[5]	•	•	•	•	•	•	•	•	•	•	R	O	O	R	R	O	R	O	O	O	O	O	O	O	O	
Special Reports[5]	•	•		•	•		•	•	•	•	R	O	O	R	R	O	R	O	O	O	O	O	O	O	O	
Special Purpose Maps[5] [8]	•			•			•	•	•	•	R	O	O	R	R	O	R	R	R	O	O	O	R	O	O	

R = Requried

O = Optional

☐ = Not Approved

[1] See emblem section for other emblems and marks.

[2] Format II is limited to Grids II and III only.

[3] Original format must be I or IV. Secondary copies may be published in Formats II, III, V and VI.

[4] When using grid layouts, remember to leave enough space for the margin, gutter, page number and binding requirements.

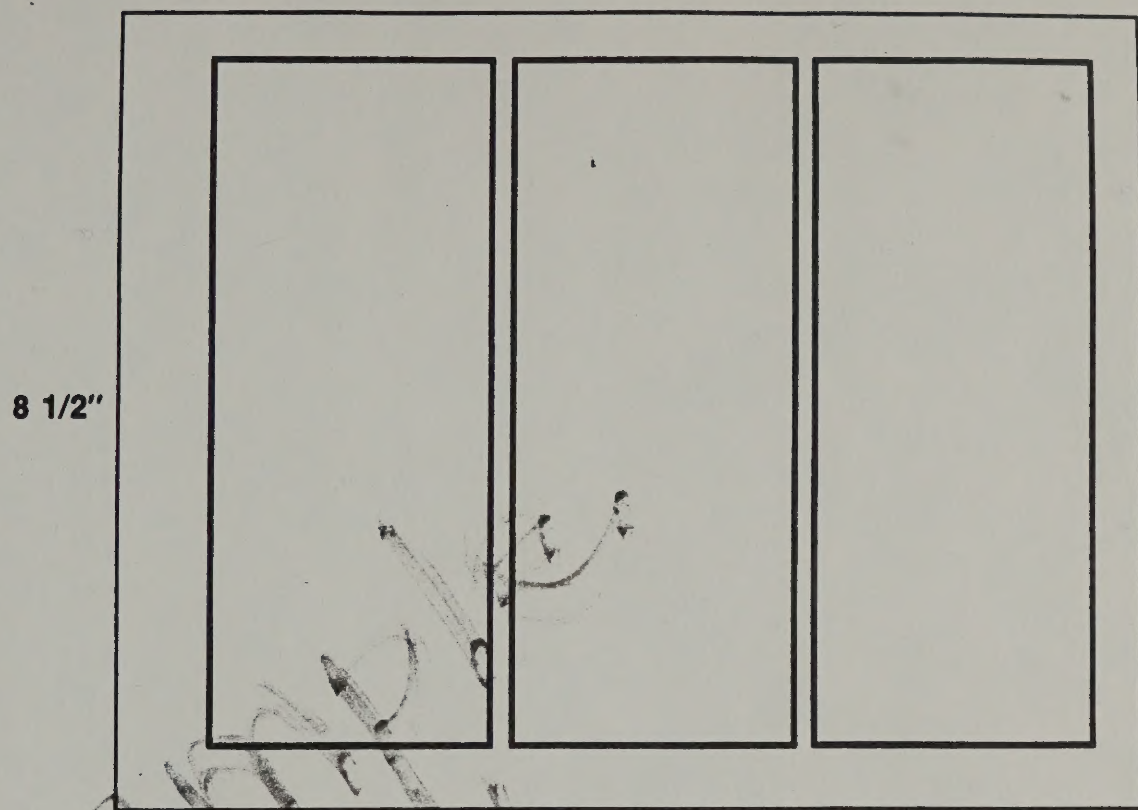
[5] BLM emblem with Bureau of Land Management (name) or BLM (intitials), not both.

[6] Format II applies to one and two columns only.

[7] Standards exist.

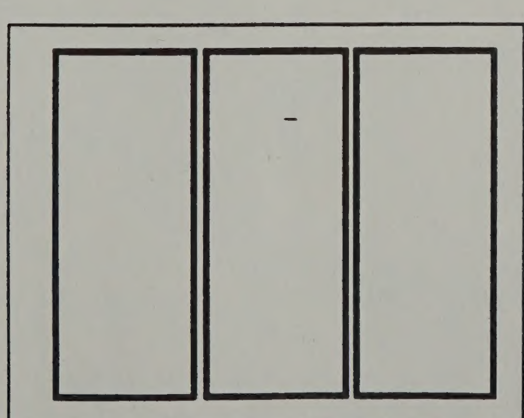
[8] See H-9161 Manual (Cartography).

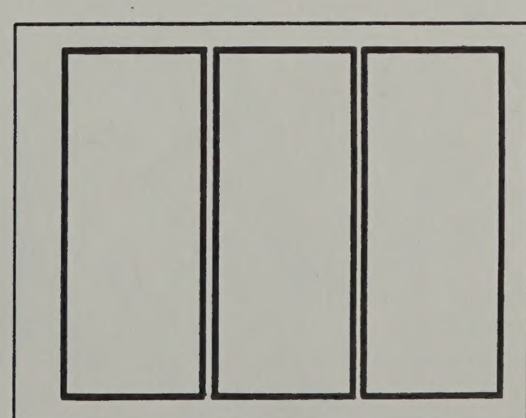
[9] Title and signature configuration must be located in the top [illegible]



Sample grid

(there are many...)





Presentations

THE EFFECTIVE ILLUSTRATED TALK

The effective illustrated talk teaches while entertaining.

A. Visitors should not realize that they are being taught.
   1. The title should be catchy, not formal.
   2. The text should be entertaining, not academic.

B. Visitors are taught by the subtle approach.
   1. Tell a story while covering the facts.
   2. Tell a story that involves the listener.
   3. Tell a story which has carry-over value to the listener.

II. The effective illustrated talk takes considerable organization and thought about what you wish the listener to learn. A series of identification slides does not make an illustrated interpretive talk.

A. The talk should have two underlying themes.
   1. The major theme must be: The total environment of the subject and its value, relationship, and/or meaning to the listener.
      a. It must answer the question, "Why are you taking my time for this?"
      b. It must give him a base of understanding.
   2. The second theme is: The subject you have chosen and what you wish the listener to learn.
      a. It must give sufficient detail to satisfy his immediate curiosity.
      b. It should pose questions which may arouse his interest to further study.

B. The talk should be outlined (as in this outline) to crystallize your thoughts and control their development.

   1. The introduction sets the scene for the subject.
      a. It must orient the listener to the subject.
      b. It should put him in the mood to want to listen to your subject.
   2. The body should comprise at least 3/4 of the talk.
      a. Tell your story here.
      b. Decide on the story, tell it, then STOP.
      c. Follow a logical sequence for understanding.
      d. Define your technical words but hold to not more than five.
      e. Use sufficient detail to explain your subject but no more.
      f. Develop parallel thoughts for emphasis.
      g. Develop the story in a conversational manner.
      h. Key your discussion to things already part of the listener's background knowledge or experience.
      i. Emphasize where the subject(s) can be observed nearby.
      j. Use your title in the discussion where applicable and especially in the summary if possible.

   3. The conclusion must summarize the whole picture and bring the listener back to your beginning or a logical ending.
      a. Summarizing should be subtle and realized only subconsciously by the listener.
      b. Challenge the listener to further enjoy the subject by observation within the forest or by reading.
      c. End with a pleasing or inspirational thought.

C. The talk is only now ready for illustrating.
   1. Find the best slides you can for illustrations:
      a. Use only slides of good color.
      b. Use slides of similar contrast next to each other, not a dark one and then a very light one.
      c. Use the slide with the best composition if you have a choice.
      d. Use slides which do not confuse the observer as to top and bottom.
      e. Use slides which illustrate the point being discussed.
      f. Use fill-in slides when inspiring or philosophizing.
      g. Use a title and end slide for finesse.
   2. If there is no slide to illustrate your point, do these things:
      a. Modify your talk, temporarily at least, to eliminate the point.
      b. Or modify your talk to make a point you can illustrate.
      c. Let your supervisor know so the desired slide can be obtained.
      d. Do not use a fill-in slide or talk with the last slide still showing.

D. The talk is now ready for study on the sorting table with slides in the proper sequence according to your outline.
   1. Review the selection for overall appearance and details of the talk.
   2. Attempt to memorize the order of the slides.
      a. Knowing which slide comes next becomes a picture outline.
      b. Knowing slide order lets you call for the slide as you begin its subject.

II. The effective talk is made by the amount of effort you put into organization.

A. An organized story holds the listener while you instruct.

B. A good illustration drives home the point you are making.

C. The effective illustrated talk is the interpreter's left hand, and second only to a walk in the field, his right hand.

The above is an illustration of an outline which should be followed and instructions for making a well organized, illustrated talk. Write out your talk in this form with these basic points for submission to your supervisor. You will very possibly be much more pleased with your talk and its presentation.

Outline based on material developed by Bob Zink,
Sequoia-Kings Canyon National Park.

TIPS ON SPEAKING WITH SLIDES

1. The most important item of any illustrated program is the outline. The finished talk MUST stand alone (without slides) to be effective; otherwise, you just may be giving a series of pictures with commentary. Memorize your OUTLINE, NOT the talk.

2. One of the best self-helps is to practice giving the talk before a willing spouse or friend or a tape recorder. Hopefully, the spouse or friend will give you a true critique. The tape recorder will easily repeat your good and poor points. Hopefully, YOU can be a good critic of what you have said.

3. On giving the talk.

A. Introduce each slide by thinking ahead to your next slide and point. Example: (on screen - hiker above Timberline Lodge) "This is the Timberline Trail, a part of the Pacific Crest National Scenic Trail. From this section above Mt. Hood (press slide change) the whole panorama of the (Mt. Jefferson on screen) Cascades lies before you. This particular portion of the trail crosses a gradual slope (press slide change) that was smoothed when a giant mudflow (south slope of Mt. Hood comes on screen) scoured the southern slopes of the mountain." Avoid advancing to a new slide before you are ready for it. If you change too soon, the listener will examine the new slide and lose your train of thought while being confused as to the meaning of the slide.

B. Avoid reference to the slide on the screen. Remember, the talk SHOULD stand alone, [illegible] the slide only illustrates the point! Example: (Poor) (Bear on screen) "Here we [illegible] the bear which is common to this area." One should say, "The American bear is common here . . . etc." With the proper slide showing, there is no need to refer to it; this implies that the listener is ignorant or cannot recognize the common bear. If it is necessary to point out the object of your discussion because it is too far away, covered by something else, or because of poor lighting, the slide is not doing its job and should be replaced or removed entirely. Here is the case for slides which tell the story, or sufficient slides in series illustrating all the points you wish to make. The problem is particularly noticeable with most graphs, maps, and workings of equipment. To be effective, special slides need to be made for the presentation and not just photos taken from existing charts, etc., which are normally read at close range or made for the technically informed. Also, a series, showing progression, can be of far greater use for visual presentations interspersed with picture slides of the subject.

C. Use variety in sentence length, BUT keep them relatively short! Avoid giving a 30-minute talk which consists of three to five sentences wherein the thoughts are connected by "and ahhh." A few can go unnoticed, but many will become a strain upon the listener, especially those who appreciate good English. Try to educate by your talk AND the manner in which it is presented. Also, avoid using nothing but short, choppy sentences as though reading from a child's beginning reader. This is deadly! The average sentence should contain about 15 to 25 words. Listen to a noted public speaker when you can ignore his subject.

D. Pause in your discussion after you have made an important point. A pause gives much added emphasis, especially after a very short sentence. Is this not true? . . . . It allows the listener time to think about what you have said. A pause gives you time to think! No one has ever suggested that a speaker be required to talk constantly, without a break, for his allotted time. Have you tried impressive scenics in a logical sequence with only a music background? Or two or three slides to illustrate a point just made with no words at all? Give it a try.

E. A formal setting, such as an amphitheater or auditorium tends to evoke a "lecture" voice. A "conversational" voice can best be described, as though someone at your information desk or along the trail had asked you a question on your subject, and you had this amount of time to answer that question in detail.

F. Have a definite conclusion. Your outline must have this material. Do not say, "In conclusion . . ." The listener should not actually realize that you are concluding. Perhaps you will want to memorize a closing line with great punch. If so, say it, then STOP! Do not taper off with, "Well, that is about all I have to say." Your last slide with your punch line should also say, "I have stopped." This is the purpose of the END slide or other appropriate slide followed by a blank slide.

G. Use a blank cardboard slide after your last slide. Thus, when you remove your emblem or The End slide after a 5-second silent pause, your screen will be BLACK, rather than a glaring white. The blinding white of the screen will destroy your concluding thought toward which you have spent 30 minutes or so to build up.

The blank slide can be used if it is necessary to change slide drums during the talk. However, it is easy enough to put your 81st slide (Carousel drums) in the zero position when assembling your talk. Thus, the drum can be changed while that slide is showing. If done smoothly by your assistant, the listener is none the wiser.

4. A few DON'TS

A. Do not apologize for poor slides. If it is all you have, use it and vow to get a better one as soon as you can. Otherwise, leave it out and skip the point entirely, adding it when you have the material. Apologies waste time, sidetrack the listener, call attention to the poor quality, and reflect adversely on you as being unprepared.

B. Do not apologize for malfunctions of equipment. Blown bulbs can be expected even if you use new bulbs for that show. All mechanical things can fail at odd times. Just excuse yourself, make your adjustment as quickly as possible and return to your talk. If you have an assistant, let him take care of the problem, and YOU continue with your talk. This is why it is so important that the talk stand on its own without slides. Then, when the problem is corrected, take a moment to run through the slides covered while you were talking, to bring both the listener and your slide sequence up to the present and continue. This is the mark of a very good speaker. It shows that you have command of the situation, that you are not dependent on the slides as a crutch to get you through.

C. Do not play with the slide changer! You may inadvertently change your slide ahead of your point which will then increase your nervous tension which brought about the situation in the first place. If this should happen, cover up as quickly as possible even if you must omit an important point. As mentioned earlier, the new slide will absorb the listener's attention and your point will be probably lost anyway.

D. If you have a fixed mike, be careful about moving to and fro about that mike such that your voice comes on strong and then fades. With a fixed mike, stand still. Ask if it is possible to have a neck or lapel mike. Even then, while you may be free to walk around, you must still keep your mouth within the same relative distance from the mike.

Based on material by Bob Zink, Sequoia-Kings Canyon National Park.

WRITING THE SCRIPT FOR YOUR

SLIDE-TAPE PROGRAM

Six steps for a better script.

FIRST, WRITE FOR AN AUDIENCE OF ONE. Slide shows are among the most intimate of all the communications medium - usually shown in a darkened atmosphere that isolates the viewers, each from the other. You should capitalize on this isolation by making each individual in the audience think you are talking solely to him.

And be sure you know your audience - its age, education, knowledge of the subject matter. This will help you avoid giving needless elementary information or keep you from talking over their heads.

SECOND, BE BRIEF. Slide narrations should be lean and spare. Don't use words to explain what the slides are making perfectly clear. Try not to exceed 15 seconds of narration on a slide and vary the length so that the program doesn't become monotonous. There are exceptions to this suggestion, but not very many. There was a time when a dozen slides were enough for a half an hour program, but not today. The American public has been conditioned to fast paced television documentaries and exciting motion picture visual innovations. The capacity of an individual to absorb visual material is fantastic! Take advantage of it.

How long should a slide show be? Just long enough to make your point. Ten, fifteen, never more than twenty minutes. Keep this in mind. In a good slide presentation of that length, you are giving more information more effectively than you could in more than an hour of speaking.

THIRD, WRITE SIMPLE. Someone once said, "Simple English is nobody's mother tongue." It has to be learned.

Big words and complex sentences are difficult enough to deal with on the printed page. In slide shows they are worse than useless. Your ideas must come across instantly. Complex narration leads to ambiguity, and ambiguity leads to communications failure.

Write your script as people speak, not as people write. Avoid jargon. Every professional speciality - including VRM - has its own, and the trouble with jargon is that it excludes everybody except the in-group.

When you've finished a draft of the narration, read it aloud. Not to yourself, but aloud. You may find yourself substituting simpler words for more complex ones, making changes in word order to produce better cadence, and eliminating the "hissing" sounds of too many words with "s"es.

FOURTH, DON'T BE TOO TECHNICAL. If you have a personal enthusiam for technical detail, by all means control it in writing a slide script. Too many of us tend to believe that complex technical terminology adds dignity to a program. If it does, its only between people who aren't interested in communicating in the first place.

FIFTH, BE STRAIGHTFORWARD. When you start your slide show, there's one question uppermost in your viewers mind. And that is - why the heck have I been asked to look at this? You better answer him very quickly or you'll lose him. Tell him within the first minute of the presentation.

It's in that first minute or two that you must attract the viewer's attention. And it can't be done with poor visuals and a dragging narration. Once you've attracted the viewer's interest, be as straightforward as you can in telling the rest of the story. Move as directly as you can from beginning to end. Use only material relevant to your story. Irrelevant subject matter - even though it may be interesting - does nothing more than confuse the audience. Remember, the object of your slide show is to communicate. And the best way to do that is to stick to the subject.

SIXTH, REVISE AND REWRITE. Do it as often as necessary. Simplify when you can, and start over if you have to. We all have written ourselves into a box on occasion. The sooner we admit this, tear up the script, and start over, the better off we'll be.

IN SUMMARY.

Remember, write for an audience of one, be brief, write simply, don't be too technical, be straightforward, and rewrite.

DESCRIPTIVE WRITING

Good writing is like talking, only more so. It should be grammatically correct and use a precise vocabulary, but it should also sound natural - like what you would say to someone you were talking to, if you had plenty of time to think over each sentence.

A. Things to avoid:
   1. Long words no one knows.
   2. Convoluted and lengthy sentences.
   3. Trite expressions or "fad" speech.

B. Things to strive for:
   1. Clarity and precision (use a dictionary, a thesaurus, Nicholson's DICTIONARY OF AMERICAN ENGLISH USAGE).
   2. Good word flow. Avoid choppy rhythms, which come mostly from -
      a. Awkward punctuation.
      b. Consonant clusters.
      c. Ommitted ("understood") parts of speech.
   3. Interesting imagery. Use active words and precise adjectives. Say what a thing will seem like to the reader, not what category it fits in. All waterfalls are pretty. Is yours: a) thundering? b) lacey? c) intimate? d) plunging? e) gliding? f) tall?

EDITING OTHERS' MATERIALS

The basic rule of good editing is to try to keep the author's personality, originality, thoughts, and so forth intact while bringing his work into accordance with the rules of good writing.

A. Methods that work:
   1. Transposing - moving whole sentences or whole paragraphs to clarify structure while retaining the author's wording.
   2. Eliminating redundancies.
   3. Correcting grammar and punctuation. Sometimes merely changing a comma to a period (or vice versa) can work wonders.

B. Things to avoid:
   1. Imposing your own imagery and ideas.
   2. Changing correct sentences to other correct sentences simply because you like yours better. When both ways are correct, use the author's.
   3. Making inadvertant changes in meaning.

Checklist for Good Audio Visual Programs

Before Leaving the Office

1. Make sure all equipment is operating.
2. Pack extension cords, extra lamps, 3 prong to 2 prong adapters.
3. Clean projector lenses.
4. Pack accessories - pointers, screens, a "dime", tape.
5. Don't forget the slide trays (your program).
6. Check program to make slides are inserted correctly.
7. Practice, Practice, Practice.

On Site

1. Arrive at least 30 minutes early and set up (don't set up in front of your audience).
2. Prefocus the projector and slides. Make sure slides aren't bleeding off the screen.
3. Arrange seating, if necessary.
4. Tape down cords for safety.
5. Set up audio system as needed.

Special Items for a Campfire Program

1. Light the campfire. Make sure the equipment to put the fire out is at the fire - and then put it out correctly (an example) at the end of the program.
2. If program is preceded by music, select appropriate music.
3. Campfire program usually has an introduction, the program and end. You and your supervisor decide upon what introduction will consist of, where announcements fall in, if you'll lead singing, etc.
4. Clean up site, pack up and go.
5. Develop a talk that can be illustrated, not illustrations looking for a talk!
6. Let fire burn down before starting the program, so it won't cast a glare on the screen.

During the Program

1. Begin the program with a good slide or title. Do not begin with a white shot of light from the projector.
2. Key your talk to the slides. Try not to talk about what isn't on the screen.
3. No upside down or backward slides, please.
4. When using a pointer flashlight, move the pointer only after shutting it off. Don't wave that light all over the screen, over the ceiling and floor. Move the pointer fluidly.
5. Don't apologize for poor quality slides - don't use them or if forced to, keep your mouth shut.
6. Don't apologize for your personal lack of readiness - it will be apparent.

7. Be wary of inappropriate humor or an inappropriate slide. The classic example is a scantilly clad woman or a remark that can be taken as a biased one. Be courteous!
8. Remember slides merely illustrate your talk. Keep transitions smooth. Be careful not to start each slide with "this is", "here we have a", and "here is". A good rule is - if the power failed, could you still do your program and hold the audience? If your answer is yes, chances are your program is good.
9. Try not to talk too long on one slide.
10. Slides should be in order - speech and slide jibe.
11. When re-focusing a slide, try to keep talking while focusing, rather than pausing.
12. Remember good speaking habits - not too long of pauses, eliminate the "ahs".
13. Be familar with the program - let the slides suggest what the topic is - don't memorize.
14. If you have to move the projector and realign, then do it once, get it right and quit messing with it.
15. If the slides jam, use your "dime" to release it. Skip the slide that jammed and go on. Don't panic - don't hurry - do it right - once!
16. Keep slides focused.
17. Choose slides that are background or illustrative and not something that must be explained. In talks, other than interpretive, this may not be possible.
18. Don't wait for slide to appear and then start to talk. Know the sequence.
19. Carefully pronounce words that are difficult to hear or grasp.
20. Keep language simple, use examples your audience can understand, don't use bureaucratic abbreviations.
21. Be enthusiastic, but not "know-it-all".
22. Stand to one side, so all the audience can see. This may put you well out of the way, but no matter, you are not the program anyway...or are you?
23. Make sure slides are what and where you say they are. Facts must be correct.
24. How about you, the presenter - what impression does your appearance and attitude create?

<u>After the Program</u>

1. Courteously answer questions.
2. Shut the projector off. Do not let it cool with the fan. If you don't believe me, check out the operating manual that came with your projector.
3. Return the site to a better state than you found it.
4. Pack your equipment as you'd like to find it next time you must use it.

References

Grater, Russell L. THE INTERPRETER'S HANDBOOK & METHODS, SKILLS & TECHNIQUES. 1976 - Southwest Parks & Monuments Assoc. Chapter 4.

Sharpe, Grant W. INTERPRETING THE ENVIRONMENT. 1976 - NY:John Wiley & Sons, Inc. (Chapter 9).

Eastman Kodak Co. EFFECTIVE SLIDE LECTURES. #S-22.

SLIDE/SHOWMANSHIP with a KODAK CAROUSEL PROJECTOR. # AA6.

PLANNING & PRODUCING VISUAL AIDS. #S-13.

Chugach NF - 6/79
PDWILSON
R6 VIS TNG

Vern Crawford, Nature Writer-Photographer,
923 Harmony Lane, Ashland, OR 97520 (503) 482-9196:
"Writing for the Public: Shaping Up, for a Change!"

1. Write out a prospectus
   a. Clarifies and structures your various ideas
   b. Gives critics something solid to consider. Impresses your boss.

2. Categories of your prospectus, but not simply step by step
   a. What is your Purpose? What are your realistic objectives? Can you justify the cost and effort? Is there a better way?
   b. Who is your Audience? What are their needs? Their age, interests, education, time and opportunity, motivation, attitudes toward your agency or cause?
   c. Which is the best Approach to use with this audience in meeting your objectives? Should your publication be avant-garde, classical, off-beat, formal, subdued, flashy, frugal, elegant, humorous? Should it be expository, narrative, poetic? Informational, motivational, entertaining? What image are you projecting?
   d. What should be the Scope? Comprehensive; broad, but selective; in-depth; or full of case examples? How should the topics and/or writing styles be Weighted?
   e. What will be the Design and Materials? Format? Who will design it--you, your boss, the I/E Specialist, or a professional designer? How can text, artwork, photos be arranged to look better, read better, interpret better? Consider paper (cover & inside)--its weight, texture, color. Consider ink--single? black? Consider type style and size. How is this publication to be used? Where? When?
   f. What will be the Illustrations? Will there be photos, artwork, charts? Will these be decorative, supportive, equal, or dominant to the text? Where will you get them? Are they the best and most accurate you can get? What about cost of 4-color?

3. The review process gobbles up time, but it is essential! (It can also hurt.) But seek out criticism--both positive and negative. Listen to co-workers, superiors, interpreters, your audience, and even those you live with. It's best to do things right the first time (cheaper, too)! Listen, but never deny your own hunches.

WHEN YOU MUST CUT

A. Condense, don't chop.
   1. Look for the least important material and cut that first.
   2. Pay attention to flow, grammar, and all the other rules for good writing. When you condense milk it should still be milk - not chop suey.

B. Combine ideas. Putting two short sentences together will often save several words. Putting two short paragraphs together can save whole sentences.

C. Pay attention to detail. Many little changes are as good as one big one.

D. Keep it lively! Don't cut out all descriptions or all adjectives.

WORKING WITH PRINTERS AND PUBLISHERS

A. <u>Preparing copy</u>:
   1. If the publisher or printer will do the typesetting, make sure that you provide clean copy - typewritten, double-spaced, with as few corrections as possible.
   2. For camera-ready copy -
      a. Everything will print unless it is done in light blue pencil, so keep things <u>clean</u> (you can use a blue pencil to draw marks to help you line things up, write instructions to the printer, etc.). Red prints better than black.
      b. number all pages.
      c. Use rubber cement to paste down your layout; anything else will wrinkle the paper.
   3. Always remember to tell them how many copies you need.

B. <u>How to handle photographs</u>:
   1. Black and white must be "screened" first; size can be changed during the screening process. The screen is pasted onto the layout with rubber cement.
   2. Color should be left entirely to your printer. It requires color separations, four press runs.

C. <u>Marking galleys</u>:
   1. Use standard proofreaders' marks (in most dictionaries).
   2. Don't make too many corrections - they're expensive to change.
   3. If you must cut a word, try to add one elsewhere; if you must add, make a corresponding cut. Otherwise many lines may have to be reset for a small change.

SLIDE SHOWS MADE EASY

A SHORT COURSE IN PLANNING AND PRODUCING SLIDE SHOWS

The information is a summary taken from Program 1 in the **Slide Shows Made Easy** series **Planning and Producing Slide Shows—An Overview**

1. Define your objectives

The first step is to establish your objective(s). What do you want to accomplish? What changes do you want to take place in the attitude or behavior of the members of your audience? Do you want them to perform a task? Recall some information? Or express a feeling or attitude? A well-defined objective is specific and includes a description of the behavior you expect as well as a statement about the quality of performance you will accept.

2. Analyze your audience

How much does your audience know about your topic? What are their ages and educational backgrounds? Are they fifth graders? College students? Or skilled technicians in the field? The more you know about the audience, the easier it will be to plan the appropriate content of your program.

3. Make an outline

Prepare an outline of the material you want to cover in your presentation. It is a good rule to keep your outline simple and limit it to a concise summary of those major points and supporting facts which will help your audience attain your objective(s). In organizing this outline, you will want to plan the logical "flow" as well as the content of your major points.

4. Review your progress.

It is much easier and more economical to review what you have done so far and make changes during early stages rather than later during production.

5. Identify an overall treatment plan.

Make a decision about the prevailing mood and overall treatment of the content. Do you want a humorous treatment using cartoons and a light, comic narration? Or maybe a more serious, informative treatment is appropriate? The way you treat your content will greatly influence the effectiveness of your presentation.

For additional information regarding more creative ideas to use in developing your slide shows, Kodak offers some excellent publications. Write for their "Communications Catalog". It's free!

Their address is: Eastman Kodak Co.
Dept. 454
343 State St.
Rochester, New York 14651

6. Write a script

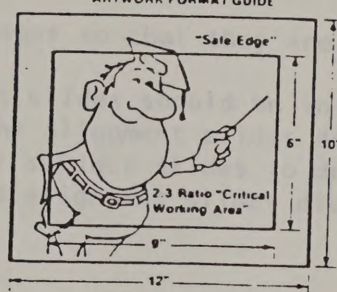
This step is optional. Some people prefer to deliver their presentation directly from their outline. Others like to prepare a full script that includes everything they want to say. If you decide to write a script, you can follow your outline as you do your writing. Remember to keep your script simple, well-organized, and not too long. Your audience's attention span is limited. Therefore, your goal is to keep their attention without boring them with unnecessary facts and details.

7. Plan your slides

Now you are ready to develop your visual ideas. Your outline and script will be your guide for deciding how many and what kind of slides you will need. As you plan your slides, keep in mind the following rules-of-thumb:

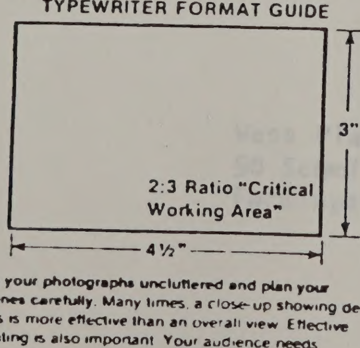
- **Use the horizontal format.** The standard 2:3 ratio in the horizontal format will always result in a larger effective viewing area for your slides. Vertical slides do not work well in filmstrips, video tape and certain screen situations.
- **Prepare artwork using a 6 × 9 inch "critical working area".** This maintains the 2:3 ratio for slides, and makes it easy to photograph the art. The 6 × 9 inch "critical working area" is the portion of the frame that will be projected. Extend your art to a 10 × 12 inch "safe edge". The 10 × 12 inch "safe edge" is used when the artwork is photographed.

ARTWORK FORMAT GUIDE



- **Keep all copy and symbols simple and legible.** Eliminate small type, thin lines and poor color contrasts. Adequate spaces should be left between words. Light colored type should be used against dark colored backgrounds. White and light colored backgrounds show dust and dirt as well as creating a harsh distractive glare.
- **Make all copy (word) slides short and concise.** A slide should never be cluttered with too much copy. If a slide is to contain only copy, try not to use more than 15 words. (An effective highway billboard uses only 5 words!)
- **Keep your slides simple and bold.** Limit each slide to one main idea. Use two or more simple slides rather than one complicated slide. There is nothing that "turns off" an audience faster than visuals that are complex and confusing.
- **Use charts and graphs rather than tables to display your facts and figures.** Visual comparisons can be made more quickly and easily with a graph. Tables tend to look complicated and confusing.
- **Use a 3 × 4½ inch template for typewritten copy slides.** The template will help you keep your copy within the "critical working area" for copy produced on a typewriter. The typewriter is a convenient tool for producing quick, inexpensive copy slides.

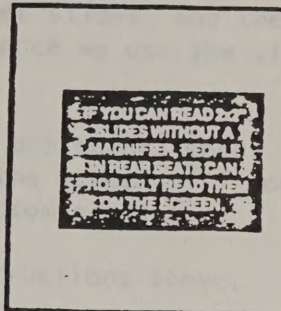
TYPEWRITER FORMAT GUIDE



- **Keep your photographs uncluttered and plan your scenes carefully.** Many times, a close-up showing details is more effective than an overall view. Effective lighting is also important. Your audience needs enough time to see and read the slide at a comfortable rate.
- **Never leave a slide on the screen for too short or too long a length of time.** The pacing of your slides is important. Your audience needs enough time to see and read the slide at a comfortable rate. Remember you are using slides to supplement and support your oral presentation.

8. Make sure all slides are legible.

Throughout production you will want to check all slides for legibility. This means all elements of a slide be sufficiently large and sharp enough to be seen and read by everyone in your audience, including the people in the last row. Just because a graph or chart is legible in a book or magazine doesn't mean it will be legible in a slide.



Legibility is also affected by: the lighting conditions in the presentation room; the projected image size; the viewer's distance from the projected image; and, the amount of time the image will appear on the screen.

9. Edit your slide presentation.

When the production of your slides is completed, it is time for you to put your presentation together and edit your work. Your outline will be helpful during this process. You will want to check your slides and script for sequencing and to see how adequately you have covered each point. When editing, ask yourself the following questions:

- Have you covered all of the major points in your outline?
- Does the content of each slide fit the content of the narration?
- Are your slides legible?
- Are the colors in your slides bold and effective?
- Does each slide depict one clear idea?
- Is there good continuity from one slide to the next?
- Do all of the slides together add up to form a visually coherent and pleasing presentation?

10. Prepare for a smooth presentation.

After the final touches have been completed on your script and slides, you are ready to prepare for your presentation. The following are some suggestions to help your presentation go smoothly:

- **Never carry your slides in your baggage when you are traveling.** If you lose your bags, you will have nothing to show at your presentation.
- **Rehearse your presentation many times.** You can never rehearse too much. You should be completely familiar with your script and the sequence and timing of your slides. Make a mark at each place on your script where you want to advance to the next slide. Avoid reading your script - reading can be boring for you and your audience.
- **Visit the room in which you will present your slide show.** Make sure it is an appropriate size and adequate lighting is provided.
- **Make arrangements for the proper equipment to be available.** Request a projector with remote control so you can control your slide changes from the lectern. Always have a spare bulb on hand. Obtain a pointer and tape recorder if you need them.
- **Check your slides.** Make sure they are numbered and properly placed in the tray. To avoid spills, do not remove the ring from the top of the tray. Always store your tray in a box to keep your slides clean.
- **Project your slides.** Make sure they can be seen and read by everyone in your audience under the conditions provided in the presentation room.
- **On the day of your presentation - arrive early.** Allow yourself enough time to make sure your equipment is working properly.

The preceding points won't make you an expert on the first try, but they will help you put together a successful slide presentation. Just remember - organization, simplicity, clarity and legibility are the key elements for producing a good script and an effective slide show.

AIN GADGETS AND TECHNIQUES

Tom Iraci
Visitor Information Specialist
USDA Forest Service
Mount Hood National Forest
Zigzag Ranger District

I. Projector Alignment Slides - What they are and how to use them

Alignment slides are sometimes called focus or target slides, and they are sometimes used singly to focus a projector. In this instance we use the slides to align the images of lapse dissolve programs.

1. After the preliminary setup, turn on your first projector, focus the alignment slide, level the projector and center the image on the screen. If your projectors are stacked one above the other, start with the bottom projector.

2. Turn on the second projector and follow the instructions above.

3. Align the two images so that they are exactly superimposed.

Note: Your alignment slides should be in the tray with your program. Cycle the trays around until the alignment slides drop into the projector. This is important because you want your subject slides to drop into the projector in exactly the same place that the alignment slides did.

Sources of supply.

Association For Multi-Image
8019 N. Himes Ave.
Suite 401
Tampa, FL 33614

Wess Plastic
50 Schmitt Blvd.
Farmington, N.Y. 11735

II. Pin Registered Slide Mounts - What they are and how to use them

Certain visual effects depend upon accurate alignment or registration of the images to achieve their impact. When images are not properly registered they appear to "jump" as one projector fades out and the second fades in. Since the slides always drop into the projector in the same place the problem is due to the placement of the slide within its mount. Pin registered mounts fix slides inside the mount by hooking sprocket holes over "pins."

In addition to full frame 35mm pin registered slide mounts, a variety of special effects mounts are available: Bottom or top horizontal half frame, left or right vertical half frame, upper left or right or lower left or right quarter frame, etc.

Source of supply.

Byers Photo Equipment
6955 S.W. Sandbert Street
Portland, OR 97223

Wess Plastic
50 Schmitt Blvd.
Farmington, N.Y. 11735

III. Kodalith Film - What it is and how to use it

Kodak Kodalith is a high contrast black and white film that is useful in making special masks, title slides and graphics slides for slide tape programs. The film produces a black and white negative that, when properly exposed, has no gray or middle tones. Black lettering on a white background is reversed to white lettering on a solid black background. The lettering can be colored for extra-special effects by using Dr. P.H. Martins watercolors or felt tipped pens.

Kodalith is an inexpensive way to add lots of flash and a touch of professionalism to slide programs.

Processing can be done inhouse using a changing bag or by a professional lab. This is an extremely "slow" film; its ASA rating is 6 ASA.

Source of supply.

Kodalith is available in 20 and 36 exposure 35mm rolls from

PhotoArt Commercial Studios PHOTOCRAFT
900 S.W. 13th Street
Portland, OR
(503) 224-5665

How To Shoot Kodalith When Your Camera's Light Meter Won't Go Down To ASA 6.

If your camera's ASA setting on the light meter doesn't go down to ASA 6, don't despair. All you have to do is double and re-double the ASA 6 rating until you reach your camers's ASA range. For example, let's say that your camera's ASA range only goes down to ASA 25. You simply double and re-double the ASA 6 rating until you get to ASA 24 (6 doubled to 12 and 12 re-doubled to 24.) ASA 24 is close enough to ASA 25.

Now you set your camera's light meter to ASA 25. What you are actually doing is telling your camera's light meter that the Kodalith film is more sensitive to light or "faster" than it actually is. How much faster? In this case, two f-stops. (A doubling of the ASA equals one f-stop.)

Now, take a meter reading on the subject you are copying and add two stops more exposure. For example, if the meter suggested an exposure of f/11 at 1/60 of a second, you would shoot at f/5.6 at 1/60 of a second or f/8 at 1/30 or f/11 at 1/15. All of these combinations will give 2 stops more exposure than f/11 at 1/60 of a second. Remember, after you've made the adjustment to the setting the meter will show that you're overexposed.

The last thing to remember is to bracket your exposures: one stop over the adjusted exposure, right on and one stop over the adjusted exposure.

INTRODUCTION

This catalog includes a comprehensive collection of information about the products evolving from the original Wess Mount. Wess Mounts are the pin registered slide mounts that have become the industry standard.

The mount evolved from the television industry's need to position projected slides accurately from mount to mount. In 1964, "TV" mounts filled this need and also cut mounting time dramatically. Previously each slide was carefully mounted between two pieces of glass, sandwiched with an aperture mask, and taped closed on four sides. The new mount only had to be opened, film inserted on the pegs, and closed.

The slide-producing industry picked up on the idea in the late '60s. The use of Wess Mounts grew with the industry and now is accepted by camera manufacturers and producers as the standard for A.V. and Multi-Image use.

Wess Mounts are sold to producers, schools, advanced hobbyists, and in-house governmental and industrial A.V. departments throughout the world.

Wess Plastic is the designer and manufacturer of its products. This allows close monitoring of quality control and permits response to the industry's needs as they arise.

A WORD AND PICTURE ABOUT FILM REGISTRATION

The prerequisite for using pin registered mounts is using film shot in register.

Pin registration, as it applies to 35mm sprocketed film, refers to the position of the image on the film in relation to the sprocket holes. The unexposed film you load in your camera is blank. Images are exposed as the camera transport system advances the film to the camera aperture and the shutter is opened.

After the film is developed, the image will have a direct relationship to the sprocket holes of the film. When film is in perfect registration, as demonstrated in Figure 1, we say the image is "centered" in relation to the sprocket holes. Figure 2 shows film shot out of register.

Check to see if your camera exposes film in register by making a simple inspection of an exposed roll of film. The degree that you are out of register will determine whether or not you can use pin registered slide mounts. Place the sprocket holes of the film on the pegs and inspect the short sides of the aperture. If the image is completely masked, the slide is usable as in Figure 3. If the black unexposed area between images shows into the mount aperture, the film is too far out of register to be usable in a full size registration mount as in Figure 4.

It is possible to compensate for this "black line" by using a mount with a smaller aperture opening, such as the Wess Item #1A or #4. The disadvantage is a reduced image area being projected.

FIGURE 1

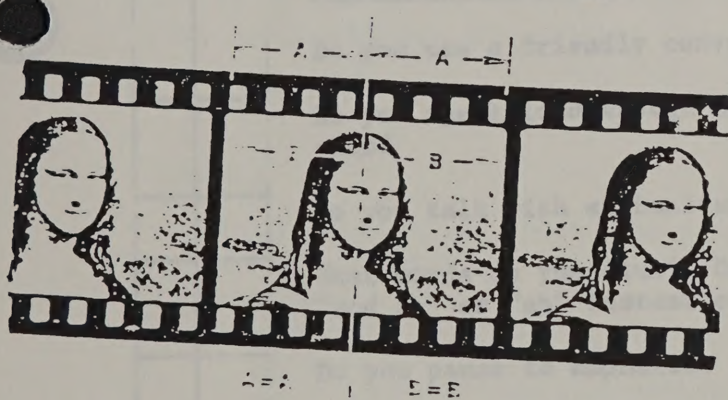
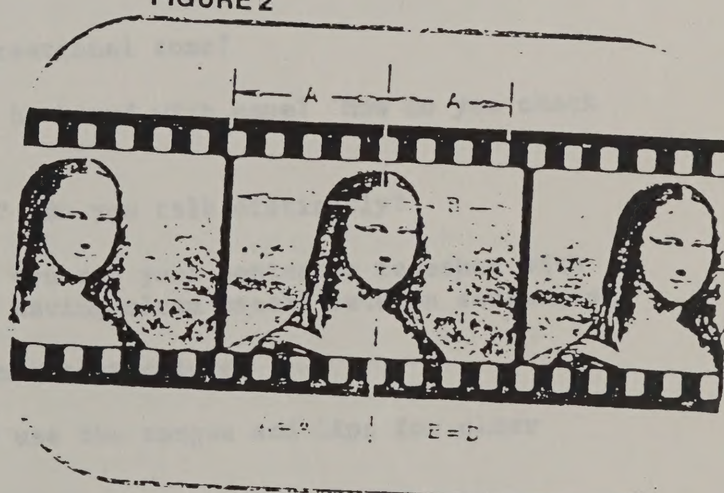


FIGURE 2



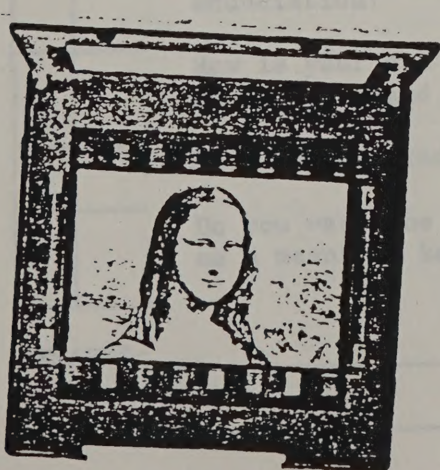


FIGURE 3

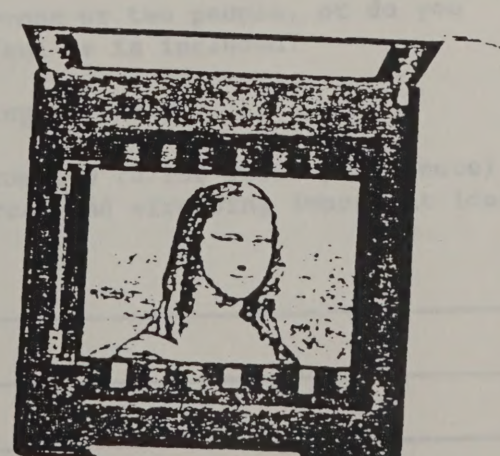


FIGURE 4

SELF-APPRAISAL CHART FOR ORAL PRESENTATION

The purpose of this chart is to encourage everyone speaking to groups to review his performance; to be his own critic in detecting rough spots that need to be polished.

Yes	No	
		Preparation of the Talk
		Do you schedule your time so that you have the opportunity regularly to prepare for your subject?
		Do you organize your thoughts so that the important points are covered in an orderly concise manner?
		Do you vary the outline of your talk with new concepts and new illustrations occasionally?
		Do you find yourself occasionally using too much technical language?
		Do you memorize your talk? (A practice that is generally not encouraged).
		Do you have a planned beginning and a planned end to your talk, even though it is a brief and informal presentation?
		Delivery of the Talk
		Do you use a friendly conversational tone?
		Do you speak loud enough to be heard with ease? How do you check this?
		Do you talk with enthusiasm? Do you talk distinctly?
		What words do you slur? Do you run your sentences together with "and ah" or "ah" instead of having clean breaks between sentences?
		Do you pause to emphasize important points?
		Do you open your mouth, and use the tongue and lips for clear enunciation?
		How is your eye contact--front row--one or two people, or do you cover the field and make everyone feel he is included?
		Have you checked your rate of talking recently?
		Do you vary the rate of talking (from 100 to 160 words per minute) as a means of keeping visitor interest and stressing important ideas?

REMARKS: ______________________________

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PUBLIC MEETINGS: REDUCING ANTAGONISM, BUILDING CONSTITUENTS

Gail A. Vander Stoep, Assistant Professor
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Department of Landscape Architecture and Regional Planning
Hills North
University of Massachusetts
Amherst, MA 01003

Abstract:

Roles of interpreters are expanding to include non-program forms of communication with the public, including via the conduct of public meetings. Though generally interpreters are skilled communicators (a necessary but not singular skill for public meetings), they can be surprised by antagonistic comments and behaviors of public meeting participants, particularly when controversial issues are involved. There are strategies that can be used during the planning and conduct of public meetings to facilitate and encourage positive disscussion, to help build constituents rather than antagonists.

Introduction

> Ladies and,gentlemen, welcome to this public meeting. Tonight we're going, to discuss "Issue of Great Import" to this community. I'm surprised that, so many of you actually showed up, but since you' re here, I guess you can stay. Some of you just might not be able to hear us very well from out in the hallway. Actually, we hoped no one would, show up. That would make our job a lot easier. We' re here just because we have to be, based on Article, 14, Section 82.1.C of the policy manual. So, if you'll all just sit quietly and listen, we'll explain the issue and our plans quickly. That way maybe we can go home, early. There will be a time for comments; but you'll be limited to 30 seconds per person. We'll listen, but it really doesn't matter what you,think. We're the professionals and we know what's best regarding this "Issue." We will implement policies and management practices that we've already decided upon...

Does your jaw drop? Are you appalled? Are you angry? Do, flames burn inside your gut, ready to flare out as from a dragon's mouth to singe this "jerk" if you do open your mouth?

Certainly no one conducting a public meeting would really say that. No. At least not in so many words. Not in plain English. But we have so many other ways of communicating that, in fact, might say just those things. Perhaps, those other ways, are even more antagonizing because they' re subtle. They're underhanded. They attempt to deceive. They destroy trust.

So What Does This Have To Do With Me?

Maybe you,ve attended a public meeting or hearing and felt that the moderators (alias ''manipulative presenters'',) just didn t give you a chance to voice your opinions. Maybe you ve overhead neighbors sputter, ''I knew we shouldn't have come. They never really care what we think. They'll do what they want to anyway.'' As a private citizen those may be some of your concerns. But what about as a professional interpreter?

Interpreters, whether administrators or frontline interpreters, whether in the private sector or public sector, are finding increasing need of skills to solicit public opinion, and in some cases, to negotiate or arbitrate. This is not a traditional (or necessarily comfortable) interpretive role to be in, and few interpreters are adequately trained to play this role. Traditionally we have developed programs based on personal (or agency) philosophical positions, based on what we believed the public should know. Mostly we dealt with people who wanted to hear our messages and who were basically supportive of our ideals.

Today interpreters are more often finding themselves in positions of having to communicate openly and honestly with more of their constituents, to really listen to their needs and opinions. One indicator is the growth of marketing of interpretive services, in both private and public sectors, as evidenced in practice and by the number of special marketing training sessions being conducted at workshops and training institutes. Effective marketing relies on effective listening... listening to what potential clients or participants want, then, providing services and opportunities to satisfy those clients needs (Howard and Crompton, 1980).

Not only are audiences of interpreters diversifying; their roles are broadening. ''The scope of interpretation's responsibility has expanded to deal with policy issues, to present environmental...and safety issues..., to aid in issue management and conflict resolution, and to conduct public meetings'' (Vander Stoep 1988, p. 30).

Interpreters sometimes are now included as members of organization planning and management teams. Not only does this promote integration of traditional interpretive activities and programs with broader organization issues and management, but encourages interpreters to become more involved in other management actions. Because interpreters are trained as communicators, they may be asked to help plan and conduct public meetings.

Public meetings are one tool of public relations [which involve any means of developing relationships between an organization (private or public) and the public.] Public relations can be positive or negative. Outcomes of public meetings likewise can be positive or negative. They can pave a two-way road (as is their intent), or they can pave a one-way road with brick walls along both shoulders. How you, as the organizer of a meeting, lay the groundwork will affect the final pavement. Building constituents rather than brick walls can be a major outcome of public meetings.

Throwing Bricks, Building Brick Walls

What are all those little non-verbal cues, those bits of communication that say ''we really don't want to hear what you have to say''? Some of the communication gremlins, which can move into action anytime before, during and after the meeting, are listed below:

Meeting Announcement:	. limited channels through which to announce . hidden (printed on inside of newspaper, tiny print) . not enough lead time
Scheduling:	.at inconvenient times (conflict with local activity) .at inconvenient places
Physical Setting:	. room not large enough OR too large (impersonal) . too hot or cold; stuffy; poorly lit . elevated stage; table or other barrier (places representatives above people) . stage vs theater-style seating, (we vs them) . ''official'' air; uniforms (we re better than you)

Meeting Structure:
- . formal structure of meeting (''we talk, you listen;''
- . no time or limited time for audience comment)
- . no overview of meeting agenda or procedure
- . facilitators disorganized, unprepared (didn't care enough to plan and set up adequately)

Body Language:
- . spatial placement relative to audience (reps sitting as group, especially in front)
- . sitting back, looking down on audience
- . arms crossed (a form of brick wall)
- . negative facial expressions
- . selective or non-eye contact with participants

Miscellaneous
- .defensive responses to participant comments
- . not letting participants complete comments
- .talking down to; diminuating; using haughty tone
- . use of microphone (indicates position of power; can be intimidating to some,
- . thereby suppressing comments)
- . use of technical language and jargon

Building Bridges, Building Constituents

To aid in planning and running an effective public meeting, all involved must understand exactly what a public meeting is and what is its purpose. It is a strategy for soliciting public comment, and for generating discussion about a specific issue. It is not a forum for the agency/organization to promote itself or showcase its ideas. It is not a public ''gripe'' or ''attack'' session. It is not a forum for making judgments or decisions on specific items of public comment. It simply provides time for issue clarification, for expression of concerns, for open discussion of those concerns, and for expression of alternatives and preferences by the public.*

Participants should believe their comments will be seriously considered when final decisions and plans are made. To achieve this, participants must feel the facilitators are honestly interested in their concerns and opinions. A public meeting planner (and that is the key, for planning is a critical component) can do several things to help achieve success.

The most important underlying factor influencing the effectiveness of a public meeting is the attitude of meeting planners/organization representatives. It influences the thought and efforts put into planning, the structure, and the non-verbal messages given at the meeting Itself. Therefore, perhaps a planning team should consider some type of ''Code of Attitudinal Approach.'' The following list of guidelines has been adapted from list of relationships for operation of effective boards and commissions (Ibrahim, Banes and Gerson 1987, pp. 142-143):

- respect viewpoint and comments of each audience speaker, even if different from personal or agency viewpoints;
- allow others to fully articulate their views (really listen), then attempt to make an objective evaluation of the views (later);
- make those evaluations based on what is ''best'' for all concerned community constituents, agency) within constraints of organization/agency policy and/or pertinent legislation;
- try to minimize ''politicizing'' of issue;
- be open and honest at all times.

Against the backdrop of this attitude, planners can structure a meeting to encourage and welcome public comment. Discussed below are some ideas that can help create an open, positive atmosphere (Dunsing 1978; Mater 1984; Willey and Boynton 1977). Because settings, situations, and group size differ, planners can select strategies most appropriate and effective for their purposes.

Meeting Announcements:

Announcements should be made through more than one channel. Special efforts should be made to personally contact people most likely to be interested in or affected by the issue and its outcome. Information channels include:

- press releases (newspaper, radio, TV/local cable network as appropriate to community)
- handbills
- posters (placed in frequented town buildings) - personal letters of invitation - appropriate press coverage of the issue

Scheduling:

Meetings should be scheduled at a convenient time for interested parties, avoiding major local conflicts, and at a convenient place (which includes easy access, easy parking, handicapped access). It may even be appropriate to provide child care.

Physical Setting:

-The room should provide a warm, informal atmosphere.
It should be large enough to accomodate the expected audience, but not so large as to create an impersonal and formal atmosphere. It should be adequately lighted, ventilated, and temperature-controlled. Raised stages and other barricades should not be used. Presenters, when conducting welcome and overview of issue and session, should be on the same level as participants and not protected behind some type of barrier.
-Seating should promote interaction (semi-circles, small discussion-group circles, personal space of four to seven feet).
-Excess space (if existing) should be blocked off so participants do not ''get lost'' on the fringes.,
-Organization representatives should dress comfortably, yet professionally (to match individual community) rather than in ''authoritian'' uniforms.

Meeting Structure:

The tone of the meeting should be organized, yet informal, providing distinct opportunities for soliciting comment. Attendees should be greeted at the door. Provision of refreshments, informal interaction time and opportunities for attendees to view visual displays (if used), can help break the ice. Use of ''facilitators'' rather than ''leaders'' can make attendees feel less controlled and more free to comment honestly. A suggested agenda might include:

- informal welcome, social interaction time
- formal welcome and greeting
- overview of meeting structure (setting the ground rules)
- background and overview of issue (audio-visual aids may be used if appropriate and professionally presented), but NOT a grand-standing of agency position or plans
- time for questions, comments, suggestions (this may even take the form of a small group workshop or modified nominal group technique, using facilitators with each group)
- time to share small-group comments with the larger group and/or to summarize concerns
- discussion of how comments will be used and identification of next planning process steps
- adjournment

Body Language:

Facilitators should be just that...facilitators, not autocrats, or even leaders. Body language, mannerisms and voice intonation should all reinforce an open, responsive atmosphere and encourage audience participation. Organization representatives should disperse

themselves throughout the room rather than clustering. Comments should be used to encourage, clarify and gently probe for information. All participants should be included, both formally and through informal messages such as eye contact and directing of comments and questions.

Miscellaneous Communiques:

In order to keep the meeting running smoothly and to properly document comments, the following roles should be given to individual representatives:

- one or more facilitators (depending on whether or not the larger group is divided into smaller discussion groups);
- recorder (if small groups are used, one member can be designated in each group);
- technical "expert" on issue (or fact person) to answer questions, provide technical information.

Confusing language and technical jargon should be avoided.

If microphones must be used (large groups), they should be placed so as to minimize seat-to-microphone travel distance. Time limits should be given to speakers. If questions are being raised, participants should be limited to one question at a time.

A summary of session comments should be written up and distributed to all participants who would like to receive it (indicated by signing of name and address as they enter). Included should be a statement as to how the comments will be considered and used during future planning phases (making clear that public meeting comments will be considered along with many other issues and constraints; not that they will determine entirely the organization's action.)

Steps such as those described above can go a long way in preventing a spiraling buildup of antagonism. Rather, they can help build constituents, people who will be supportive of management policies, who will participate in programs, and who will help protect a site because they were involved. It should be remembered that these are only guidelines and suggestions. Actual strategies employed will depend on the setting, situation and people involved. The important thing is that all procedures should incorporate strategies to make people feel invited to participate and that their comments are indeed important.

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* A public hearing is different in intent [legally required, usually conducted near the end of a long decision-making process, and more formal in procedure] and, therefore, can be different in nature. Also, debate over unresolved and highly controversial issues can escalate, necessitating mediation or arbitration sessions. Major arbitration is beyond the scope of this paper. Hopefully, effective public meetings that adequately solicit and consider opinion early in the planning process and from all affected parties should reduce the frequency and level of antagonism involved with volatile, emotional issues.

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Research and
Evaluation

Alternative Strategies for Studying Recreationists

Roger N. Clark

Understanding recreational problems and the motives, preferences, values, and behavior patterns of recreationists is an important concern for recreation managers and researchers. Such understanding is essential for identifying the consequences of alternative recreation management strategies.

Because recreation researchers have a variety of social research tools available, care must be taken to ensure that the chosen study procedures are consistent with the subject matter to be studied. Accurate, unbiased information is essential for the development of effective recreation policies and management schemes, and it is the urgent business of recreation planners, managers, and policy makers to be just as concerned as are investigators that the research programs used are appropriate to the study and rigorously applied.

This article describes alternatives to the traditional cross-sectional survey and presents a framework for selecting when a specific data collection strategy may be appropriate or inappropriate. The framework allows the researcher to examine the alternatives in terms of the information they can and cannot provide. Such a framework should also prove useful to planners, managers, interpreters, and policymakers, because it gives a basis for evaluating whether the data developed in a study answer specific questions about recreational phenomena. The aim is to provide a general overview of when and why each approach may be best.

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Basic Research Questions About Recreational Behavior

Two fundamental types of questions that researchers and policymakers might ask about recreation behavior are 1) questions requiring description and 2) questions requiring explanation.

Description

Good description is the key to understanding and is often neglected in social science research. Three basic descriptive questions for which researchers or policymakers might seek information are:

What is happening, when, where, and how much? Answering this question involves a basic description of the event being studied. For example, the researcher may want to know how extensive visitor use is and how it varies from location to location or by time or season.

Who is involved? Describing the social, physical, and psychological characteristics of the persons involved in the event under investigation will answer this question. For example, who visits an interpretive center? The young? The old? The highly educated? Groups or individuals?

What do people prefer? Most people make a variety of choices daily in keeping with their personal values and goals. Describing the various preferences for types of recreation—for example, what visitors consider desirable developments or acceptable management procedures—is central to both understanding and providing for recreation opportunities.

Explanation

After a phenomenon has been adequately described, the next step is to explain why it occurs. Two general questions relating to the explanation of a phenomenon are:

Why is it happening? This involves an explanation of the phenomenon in terms of either participant motivation or various components of the environment. For example, can visits to a specific park be explained by the user's desire to be there, or by the fact that few alternatives exist for that kind of experience? Why do people choose one area over another? Why do they violate well-posted rules?

How can behaviors be modified or changed? Answers to this question are often necessary for producing desirable results in recreation areas as well as other places. Changing (or maintaining) a certain behavior is often the desire of the resource manager who may be faced with problems of overuse, litter, vandalism, sanitation, conflicting uses, or intolerable resource damage. Information provided in answer to the earlier questions is often essential in preparing a study to answer this final question. Examples include: How can litter or vandalism be prevented, and what procedures will effectively disperse visitors along popular interpretive trails?

Research Designs And Data Collection Strategies

In preparing a study to answer one or more of the above questions, the researcher must choose from a variety of research designs and measurement strategies. A research design is the basic framework within which data are collected. The researcher must decide whether data about the same population will be collected only once (cross-sectional design) or more than once (longitudinal design). Or does the investigator hope to determine cause-and-effect relationships through some control procedure (experimental design)?

Measurement strategies are the various procedures by which data are collected. Does the researcher look for himself (observation) or are subjects asked to speak for themselves (self reports)? Any study is a combination of a research design and measurement strategy (e.g.) a cross-sectional survey or a longitudinal observation study) or an experimental design using direct observation as a measurement strategy.

Research Designs

Cross-sectional. This design is characterized by one measurement of the phenomenon in question across a segment of the target population. It allows for intersubject comparisons of the characteristics or behaviors measured.

Longitudinal. This design (also known as panel or time-series studies) allows for measurement of attributes or behaviors within a target population two or more times. It allows for intrasubject as well as intersubject comparisons over time.

Experimental. This design is characterized by some sort of manipulation or control procedure by the investigator and an evaluation of its effect on the phenomenon in question. Did the manipulation result in any change in attitudes or behavior?

Measurement Strategies

Observation. Observation refers to systematic techniques for observing, recording, and evaluating behavior. Such observation follows specific procedures and is much more exhaustive and objective than casual observation done in the course of normal events by both managers and participants. There are three methods for observation: direct observation of events as they occur, observation of traces of behavior, and participant observation.

Self reports from subjects. The subjects under study can be asked to report the desired information to the investigator. Essentially, this requires the subjects to "observe" their own characteristics, behavior, or feelings about what they do or events that go on about them. The tools used in this approach are surveys (interviews or questionnaires) and diaries.

Advantages and Disadvantages of Alternative Research Designs And Measurement Strategies

From the researcher's perspective, answers to all five basic research questions are important for an understanding of a particular recreation phenomenon. Practically, however, some questions may be more important than others. Managers, for example, often are concerned with maintaining or modifying certain behaviors. Unfortunately, no single combination of a research design and measurement strategy will provide data to answer these questions. The method of study must be selected with two criteria in mind: Will it provide reliable and valid information to answer the questions directly? Will it provide the information efficiently?

Table 1 summarizes the relationships between the basic questions and alternative research designs and measurement strategies. The basic assumption is that the design and measurement strategy is acceptable *only* if it can provide valid and reliable data to answer the question directly. Therefore, conjecture and inferences based on data collected to answer other questions may not be appropriate for judging the utility of the method under consideration, particularly if there is a better alternative. Readers should refer to Table 1 during the following discussion about the advantages and disadvantages of alternative research approaches.

Research Approaches for Questions of Description

The Cross-Sectional Survey

The cross-sectional survey is the standard social science tool used in most recreation research. Indeed, it is the most common method used in all social science research. The pros and cons of using this method are presented first to serve as a baseline for comparing the other methods.

Three kinds of information are typically sought in a survey: 1) Respondents are asked to recall their past behavior or to predict future behavior (e.g., how many trips they've taken to a certain historic site). 2) Respondents are asked to report descriptive characteristics such as income, education, age, sex, place of residence, and similar items. 3) Respondents are asked to report individual psychological states, attitudes, preferences, and beliefs about such things as wilderness, rivers, recreation, and society. Examples would be survey items like "I believe there is a crowding problem at this park," or "I prefer solitude at my campsite," or "I think people should pick up the litter of a friend." Each of these types of information is examined below.

Behavior recall. Behavior recall is often used in surveys to answer the questions, "What is happening?" and "What is preferred?" Because of the serious shortcoming of this approach, behavior recall is a poor substitute for other methods. Behaviors recalled on a questionnaire or interview are likely to be an inaccurate measure of actual behavior. In studies of littering, for example,

Table 1. Relationship of research designs and measurement strategies to basic questions about recreational behavior

	Basic questions about recreational behavior				
	Description			Explanation	
	What is happening—when, where, how much?	Who is involved?	What is preferred?	Why is it happening?	How can it be maintained or modified?
Research designs					
Cross-sectional	X	X	X	(X)	
Longitudinal	X	X	X	(X)	
Experimental			X	X	X
Measurement (data collection) strategies					
Observation:					
Direct observation	X	X	(X)	X'	X'
Trace observation	X	(X)	(X)	X'	X'
Participant observation	X	X	X	X	X'
Self Reports:					
Behavior recall surveys	(X)		(X)		(X)'
Surveys of reported characteristics		X			
Surveys of reported attitudes, beliefs			X	X	
Diary (log)	X	X	(X)	X	(X)'

' Appropriate within an experimental design
X = Acceptable alternative—provides data to directly answer the question
(X) = Acceptable under limited conditions

more than 50 percent of people observed littering said they had not (Heberlein 1971).

Several factors probably account for the discrepancies observed. A common human frailty is our inability to objectively record our own behavior, even under the best conditions (Mead 1964), and particularly the motivations behind our behavior. People may simply not know or may forget what they did or when they did it. They may think events happened more recently than they actually did. Definitional problems also may operate; when asked how many times one has visited rivers in wilderness areas, a person may count trips to areas which really aren't wilderness. And, as in the case of not reporting littering behavior, people are reluctant to admit illegal or inappropriate behavior and therefore may deliberately mislead the investigator.

Reported characteristics. Asking subjects to report various personal or group characteristics is straightforward and is usually a part of most surveys. Requesting this information is usually secondary to asking about their behavior or attitudes. Many personal characteristics, although not reported without error, are sufficiently accurate for most purposes, especially when the high cost of determining such information by other means is considered.

Reported characteristics gathered through a questionnaire or interview describe many unobservable as well as observable variables related to individuals and groups ("Who is involved?"). Whether or not this measure of "who" is appropriate depends on how involvement in the event under study was determined. If involvement is based on self-reported behavior recall data, then relations between "who" and "what" may be questionable. If, however, the investigator has some prior knowledge about actual involvement in an activity (direct observation, use registers, licenses, etc.), the sample can be restricted to those known to be involved in the event of interest. Such a description of "who is involved" is more likely to be accurate than one based purely on self-reported recall data. Generally, the results of broad surveys directed at an unidentified population must be viewed with caution.

Reported attitudes, preferences, and beliefs. Most surveys focus on respondents' attitudes, preferences, and beliefs. This

approach is not without serious problems, as has been well documented in the social science literature (Heberlein 1973). Attitudes are conceptually complex and difficult to measure. An attitude survey often appears easy to carry out but in fact requires a great deal of skill in conceptualization, measurement, and analysis (Potter *et al.* 1972).

Further, it sometimes appears that attitude studies are done when people are really interested in behavior, and the implicit assumption has been made that attitudes closely approximate real behavior. But, there is little evidence of a direct effect of attitudes on behavior (Deutscher 1966; Hancock 1973; Heberlein 1973; Wicker 1969). Wicker's study showed that attitudes predicted real behavior only 10 percent of the time .

A basic question for which attitude studies are appropriate is, "What do people say they prefer?" From a carefully conducted attitude survey of the appropriate population, a manager may accurately assess what people say they prefer. Stankey (1973) showed how wilderness purists prefer different wilderness management policies than nonpurists do. He argued that such preferences should be taken into account in wilderness management.

Attitude studies allow people to assess and consider hypothetical alternatives which do not exist. However, this hypothetical nature of the alternatives presents its own difficulties. We may be developing and managing recreation areas on the basis of hypothetical answers to attitude questions not representative of the real world.

Alternative measurement strategies

Self reports—diaries. This self-report procedure requires that participants record their own behavior, feelings, etc., as close to the time they occur as possible. As the name implies, diaries are kept over an extended time period, such as a float trip down a river. Respondents may be asked to record their motives for doing things as well as what they did. Diaries are particularly useful for gathering information about people while they are traveling to remote locations such as along rivers or when their travel prevents easy observation. The reduced time lag, compared with that of surveys, compensates to some extent for the inaccuracy of behavior recall described earlier.

The diary approach has many of the faults of other self-reporting procedures. For example, only normative behavior is likely to be recorded completely and accurately. Inconvenience also may prompt incomplete entries. Even with its faults, the diary is a procedure that must be considered when information over a period of time is wanted. With proper instructions to the respondent, many of its shortcomings can be reduced.

Diaries can be useful for determining "what is happening." Diaries have been successfully used by state fish and game departments to study fishing and hunting activities and by researchers to study wilderness travel (Lime and Lorence 1974). Diaries should include appropriate instructions on what to record, how to enter information, and when to log the entries. Diaries are best used when the investigator can specify things he wants documented, for example: "When and where did you camp?" "Who were you with?" "What did you do in the evening?" "How many other parties did you encounter?" Requesting that "everything you do" be recorded, over even a short period of time, is usually unworkable and puts an unnecessary burden on the respondent.

Diaries can yield accurate information about "who is involved" in an event. This information about "who" is similar to that provided on questionnaires and interviews, except that the information is presumably recorded as the events occur rather than recalled later.

Systematic observation of events as they occur. For this form of observation, the specific events or objects under study must be well defined and directly observable. This technique can be used by an observer who tallies specific events or notes certain objects by some prearranged coding schedule. Or it can be done by artificial surveillance such as remote cameras and other automatic recording devices. This approach can be used to study the amount and type of use an interpretive facility, area, or trail receives.

Systematic observation of actual behavior in recreational settings has several problems. First, the measure may be reactive; that

is, the presence of an observer may affect the behavior under study. For example, measuring littering behavior by placing observers along a trail is likely to reduce incidence of the behavior, because people tend to litter more when they are alone (Heberlein 1971). Therefore, even if observations of behavior are reliable, they may be invalid because of the reactive distortion caused by the measurement process itself. A second and more serious problem for the outdoor recreation researcher is that systematic observation of actual behavior may be inefficient and expensive, because some behavior is difficult to observe or seldom occurs. In remote settings it may take many hours to record a few observations because of infrequent and scattered use. A third concern regarding systematic observation is observer reliability (Burch 1974). Without specific training for the observer, pretested recording schedules and instructions, and continual reliability checks, a serious distortion of actual events can result. Indeed, the observer is both the strength and the weakness of this approach (Kerlinger 1973).

When events are well defined and directly observable, systematic observation will produce reliable, valid, and accurate results about "what is happening"—if the problem of reactivity can be overcome. A definite advantage of this procedure is that with proper sampling, generalizations can be made about specific individual and collective behaviors.

Systematic observation of events can also describe "who was involved." Variables such as the subject's sex, race, age, etc., can easily be recorded at the time the event is observed. The only criterion is that "who" be clearly identifiable.

Systematic observations of events as they occur can sometimes provide data to answer the question, "what do people prefer?" For example, observation focusing on where people choose to camp along a certain river may reveal a preference for locations far from other sites. However, the correlation between the presence of other sites and actual preference may be spurious. Perhaps the locations were selected because of some other quality, such as availability of sunlight or nearness to a good landing. Some other procedure (such as a survey or diary) will be necessary to clearly establish the reason for the choice.

Systematic observation of behavioral traces. Observing the effects of previous behavior may be appropriate in some cases. Observation of traces is one way to reduce costs of direct observation and to obtain nonreactive measures, because the subjects under study need not be present when data are collected. Webb *et al.* (1966) described a wide array of such unobtrusive measures.

Accretion or buildup of environmental factors caused by human behavior are a good measure of such behavior. For example, how much litter accumulates at historic sites? Although these measures may be unreliable because of weather factors, they are generally useful and relatively inexpensive. Measures of the degradation or erosion of the environment also are useful. The rates at which trails are wearing down or firewood and foliage are disappearing are measures of the amount of use an area receives. A wide array of such traces may be regularly recorded in and around a recreation area by the creative investigator.

An important difference between traces and other measures of behavior is that traces usually indicate aggregate behavior rather than individual behavior. This limits the generalizations that may be made from the resulting data. When individual events need not be or cannot be observed directly to determine "what is happening," measuring their traces may be useful. By systematically observing the accretion or degradation of a variety of factors that occur as a result of recreational behavior, a measure of its impact can be determined. Such aggregate data may be sufficient for planning and policy purposes.

Trace observation can yield information about "who was involved," although validity and reliability must be seriously questioned. The presence of discarded fish bait containers and fishing gear wrappers suggests that fishermen were in the area; the presence of horse droppings or feed hay at campsites suggests that horse users were there. The precision with which such data can be measured, however, may limit its usefulness. And, because traces are a measure of aggregate rather than individual behavior, the investigator cannot determine from the above example if fishermen or horse users were the only people in the area, or if the fishermen came on horseback. Interpreting and generalizing such

data are difficult, but for some purposes, the knowledge that fishermen or horses were in the area may be enough.

Use of traces to determine "what is preferred" suffers from all the shortcomings of direct observation, plus those inherent in measurements of accretion and degradation as reflectors of previous events. This method should be used only when alternatives have been ruled out.

Participant observation. As Campbell (1970) points out, participant observation is more than a single method of data collection and may include a variety of techniques for gathering quantitative and qualitative data. This method is unobtrusive and relatively inexpensive. Some writers include systematic observation as a participant observer's role (Campbell 1970; Gold 1958). Discussion of this procedure is limited here to roles involving interaction with participants. That is the essence of participant observation, and the thing that distinguishes it from the other forms of observation.

The method is difficult to define simply, but it generally involves the investigator directly taking part in the activity he wishes to study. The observer is able to observe his own reactions to events taking place as well as reactions of others. Through this interaction with participants and continual data processing and evaluation, the investigator can reformulate the problems as the study proceeds and look for new information (Dean *et al.* 1969).

Major disadvantages of participant observation include the possible lack of objectivity and reliability of the observer, the possibility of becoming overwhelmed with large amounts of information, reactivity if the identity of the observer is known or suspected, and information that may be subjective and incomplete. Systematic theory testing requires more rigid procedures.

Participant observation is often useful as a prelude to surveys or more systematic counting of objects, specific events, or behavioral traces. Operating as both observer and participant, the investigator can gain insights that otherwise might not be apparent. Participant observation is an excellent and efficient tool for defining the dimensions of a program, because it can quickly generate a great deal of diverse information.

In the early stages of a study, participant observation is useful for determining "what is happening" at a broad level—the range of events, types of participants, activities, problems, etc. A major advantage of this method is that the observer is often able to gain access to events because he is involved in them and does not pose a threat to people being observed.

Participant observation gives a clear picture of "who is involved" in events that the observer sees. Finding out who was engaged in events not observed is also possible by talking with others. The participant observer often has access to information about "who is involved," because he is more readily accepted as a member of the group than a formal observer or authority. Thus, data on "who" result from what is seen and what is learned from others.

Participant observation should also be considered an important alternative in the study of "what is preferred," particularly in the early stages of an investigation. The observer learns about preferences by several methods—his own and other people's choices (for example, where to camp within a park) and informal talks with them to determine what they prefer. Initially, participant observation may help determine the range of preferences, but a more systematic process would best detemine their relative importance.

Alternative research designs

Longitudinal design. In addition to the problems with the survey measurement strategy, the cross-sectional design of many studies limits the generalizations that can be made from the data. With events measured only once, intersubject comparisons can be made across the population at that time only. With a longitudinal design (measurements of the same population two or more times), both intersubject and intrasubject comparisons are possible over time, and descriptive questions can be more readily answered. As an alternative to the cross-sectional design, longitudinal design of studies can clearly identify trends over time, if disadvantages of the measurement procedure are considered. Longitudinal designs however, impose greater burdens on both researcher and subject because data are collected more than once (Crider *et al.* 1973).

Experimental design. In essence, an experimental analysis is a longitudinal design with some manipulation occurring between measurements. Data are collected by observation or a self-reporting procedure. The element of manipulation and before and after measurements make this process unique. Although few experiments are reported in the literature on recreational behavior, many experiments are actually done but without sufficient documentation to determine effectiveness. In day-to-day decisions, managers and policymakers initiate changes in recreational environments that may have some effect on people. For example, they may provide trash cans along a river, build a new road for boat launching, develop more campsites, add convenience facilities, or restrict access.

The manipulation or change is essentially the guts of an experiment. The impact of the change needs to be evaluated so that the desired results will be attained. More attention should be paid to documenting the cause-effect relationships implicit in most management actions to ensure that undesirable consequences do not occur. For example, as Clark *et al.* (1971) illustrate, the process of "creeping campground development" in response to increasing use may have serious effects on the types of users attracted to certain areas.

An experimental design may be useful for providing data on "what is preferred." Direct observation, and to some extent self-reports (even if done within a longitudinal design), will provide partial answers on how people behave or their stated preferences. However, these approaches may have serious flaws. To determine exactly which factors influence choice implies some sort of experimental design. By systematically controlling or manipulating characteristics of campsites, for example, and measuring the effect, researchers and managers could identify important factors related to site preference and use.

Research Approaches for Questions of Explanation

The Cross-Sectional Survey

The cross-sectional survey may be suited to answer the question of "why things are happening," particularly when the answer may require a social-psychological explanation. A carefully conducted survey of attitudes can explain why the phenomenon occurred in terms of the social psychology of the action and the mediating decision process. To do a study of attitudes presumes that one knows a great deal about the process itself, but many attitude studies seeking to learn why something is occurring don't seem to have this understanding. Such studies are marked by a wide variety of unrelated questions, the lack of clear research hypotheses prior to data collection, and the general sterility of results. Further, when trying to explain why a behavior is occurring or how to control it, an attitude study may be inappropriate; situational or environmental factors may be largely responsible, and these are generally ignored in most surveys.

The cross-sectional survey is inappropriate for determining "how a behavior can be modified or maintained." Research on litter control by Keep America Beautiful, Inc. (1968) presents a good example. Respondents to a survey identified two classes of reasons for littering. The first class included individual attributes—laziness, indifference, carelessness, etc. But this description doesn't really tell us why littering occurs, because these data say nothing about the process linking such attitudes to littering behavior. The second class of reasons relates to situational factors—trash facilities, litterbags, etc. The problem here is that littering itself was not under study. Respondents were asked to give reasons why they think littering occurs or how it can be controlled. Whether or not facilities, laws, litterbags, and education had anything to do with the respondents' past, present, or future littering behavior cannot be ascertained from this type of study. Indeed, other research (Clark *et al.* 1972a; Heberlein 1971) suggests that laws, educational campaigns, and trash facilities have little impact on littering. And all these studies focused directly on the problem—littering and litter.

Alternative measurement strategies

Self report—diaries. Diary studies can provide information on "why a behavior is occurring" if respondents describe why they did what they did. For example, when boaters choose among streams in an area and locate their movement on a map, the

investigator may want to know why they made their decisions. Reasons may include "this way was shorter," "too many people the other way," etc. This approach, however, has all the weaknesses described for the use of diaries to answer descriptive questions.

Participant observation. Participant observation can answer the question of "why a behavior occurs"—both from the point of view of the observer, who may engage in the event and record his own reactions to it, and from the perspective of those he observes. The observer interacts with other participants and is often able to learn "why" through conversation. Measurement of "why" with participant observation procedures is most useful in the early stages of a study; it can help the researcher ask the right questions later on. Participant observation is often necessary for a good attitude survey. It should be noted, however, that although participant observation may be necessary for an attitude study, it is not a sufficient replacement for such a study. Participant observation provides hypotheses, but only the carefully conducted attitude study, with its systematic sample and rigorous measurement, provides strong support for hypotheses dealing with social-psychological explanations of "why."

Alternative research designs

Longitudinal design. When the investigator wishes to determine if the reasons "why an event is happening" change over time, then a longitudinal design may be appropriate. This is a particularly useful approach when combined with a survey aimed at determining social-psychological reasons.

Experimental design. If the factors controlling a behavior are situational, experimental analysis can yield data about "why it is happening." For example, use of a visitor center may be related to access, visibility, proximity to other sites, etc. Experiments can isolate the relative impacts of the various factors.

Experimental analysis is the only method that allows the researcher to determine directly "how a behavior can be modified or maintained." Although a simple observation of behavior and cognitive explanations of why it occurs may provide insight into possible control procedures, any testing of the effectiveness of

controls implies an experiment. Research on litter control in recreation is an example of how experimental analysis can be used to determine effective control procedures (Clark 1976; Clark *et al.* 1972a; Heberlein 1971). A carefully conducted experiment is the key to determining the effectiveness of management actions, because the relative impacts of each approach can be clearly substantiated.

Related Issues

A variety of research designs and measurement strategies have been presented here within a simple framework for determining which may be appropriate for providing information about several questions concerning recreational behavior. The decisions that must be made about appropriate strategies are more complex than the framework implies. Several important related issues that the investigator should consider in designing a study will now be discussed.

Variety of Procedures

When used alone, none of the strategies described can produce data to answer directly the five basic questions about recreational behavior. Consequently, researchers interested in all of the questions must be able to use a variety of research designs and data collection strategies. Rarely will one of the five questions be studied alone; usually, a study will combine several. This makes it particularly important for the researcher to understand the limitations of the alternative procedures and to select the combination that best satisfies the study objectives.

Appropriate Research Strategy

The appropriate research strategy may depend on what is known about the events of interest to the researcher or manager. Studying a phenomenon about which little is known may require a different approach than if specific variables have been identified. Participant observation is particularly useful in early stages of an investigation and can be used to focus data on four of the five basic questions. More information is required to use the other

strategies; systematic observation requires identification and definition of important variables; self reports require the right questions for pertinent responses; and experimental analysis requires identification of target behaviors and possible controls.

An effective overall approach is to focus initial data collection efforts on participant observation to identify variables that can be more accurately measured by systematic procedures. By considering what is known and which of the five basic questions should be studied, the researcher can determine the most appropriate research strategy.

Practical vs. Scientific Importance

An important concern, particularly to data users, is whether the information to be collected will have any practical importance. Consequently, both the researcher and practitioner must understand the implications that the data collection strategy has for potential application. Does the researcher want to study questions of most importance to the manager? If so, the choice of strategies is limited to those best suited to producing valid and reliable data that will directly answer questions of interest.

Conclusion

Attitude studies (primarily cross-sectional surveys), if done carefully, can play an important role in answering major questions about recreation and recreationists. They are particularly useful in explaining why certain events occur. They also give the most systematic information about what people say they prefer (although experiments may give a wider range of choice and tell more about what people actually prefer in certain settings). Attitude studies, however, seem to be done to the exclusion of both observational studies and experiments. Such a strong reliance on this technique limits the ability to increase our knowledge about a variety of recreational phenomena.

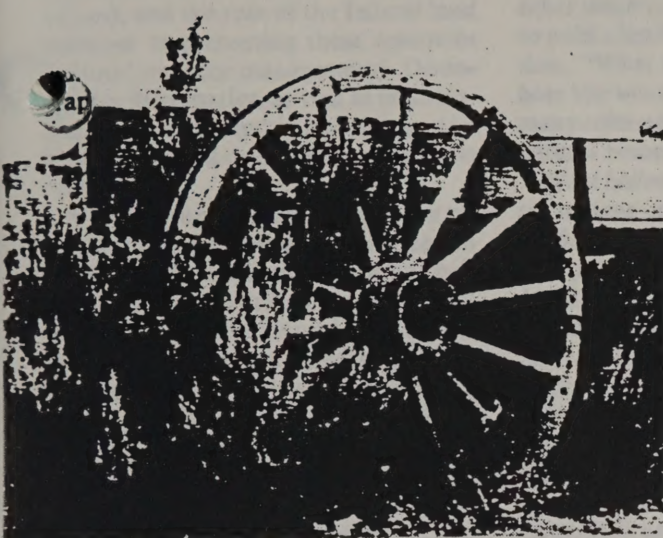
There are several possible explanations for the strong reliance on cross-sectional surveys. First, many investigators incorrectly feel that they have a good idea about what is actually happening when beginning a study. Hence, there is a tendency to neglect the

basic descriptive questions and move directly to research that will explain the phenomena. Or investigators may think, inappropriately, that behavior-recall data from surveys will describe adequately what is happening and who is involved.

Another reason many investigators focus on attitude surveys is that they believe attitude studies really tell how behavior can be changed. There are strong reasons for disagreement with this point of view. It is experimental analysis focusing directly on behavior (or attitudes, if that is what one wants to change) that can do this. This problem, coupled with the poor relationship between attitudes and specific behavior, indicates that more time should be spent in direct observation or experimentation with the behaviors in question.

Finally, most social scientists conducting research on recreation are trained in survey methodology and often are not familiar with other alternatives. Consequently, this strategy is often used when other procedures would be more appropriate. All recreation researchers, regardless of academic background, need a thorough understanding of the alternative procedures available to them.

Regardless of the reasons, it seems clear that social science efforts in studying recreation, regardless of the setting, need to be refocused. The consequences of not doing so are great, particularly when the data have policy implications. Determining the best strategy for collecting data depends on a variety of factors discussed in this paper. Individual researchers need a basic understanding of *all* the strengths and weaknesses of each strategy.



ıis wagon is typical of farm transportation at the turn of the 20th cen-ry.—Photo Heritage Associates, Inc.

This prehistoric petroglyph or rock carving probably represents a deer. —Photo Heritage Associates, Inc.

listoric preservation and the recreation visitor

Royal G. Jackson

Steens Mountain in the remote and gged high-desert of southeastern Ore-n provides an unlikely place for in-ing the public's understanding of preservation and federal respon-, for managing the nation's cul-ral heritage. This spectacular 30-mile ng fault block, which reaches an alti-de of more than 9,700 feet above near-Alvord Desert, has been used in any diverse ways over time—for fish-g, hunting, trapping, mining, home-ading, livestock-raising, and more cently, for research and education. is area was particularly significant in history of cattle and sheep-raising in stern Oregon before passage of the ylor Grazing Act in 1934 and closing the open range. Around the turn of century, flamboyant cattle barons ch as Pete French and Bill Hanley ched their names in a colorful chapter Northwest history.

In more recent times, under state and leral land management, the Steens has yed a significant role through its rela-nship to adjoining Malheur National ildlife Refuge. This important federal ctuary attracts visitors from around world to view and study its myriad dlife. Students and researchers from Enviromental Field Station—a am of 21 universities housed in ormer Job Corps Center next to the fuge—extensively visit Steens Moun-n for natural and cultural history field dy. The cultural resources evident today on the Steens, such as homestead-ers' cabins, Basque cairns, trails, petro-glyphs, livestock enclosures and arch-aeological sites, reflect the diversity of its varied landscape.

In 1982 personnel in Oregon State University's Department of Resource Recreation Management selected Steens Mountain Recreation Lands as a study area for a multi-faceted research pro-gram. One of the major lines of inquiry undertaken was the relationship of cul-tural resources and the recreation ex-perience. This unusual mountain retreat, consisting of more than 193,000 acres of federal, state and private lands admin-istered by the Bureau of Land Manage-ment, offered the investigators a diverse natural and cultural setting suited to examining this relationship.

In recent times recreationists have been attracted to the Steens by oppor-tunities to hunt, fish, hike, view wildlife, and take photographs. Little was known about what role, if any, the history and remnants of the past, or cultural re-sources, played in the recreation visit. What does the visitor know about the history and prehistory of this sparsely populated section of Oregon? What in-formation would enhance the recreation experience? What role does a given site, such as the historic Pete French "p" Ranch, play in drawing visitors to the area? What does the public know about national historic preservation laws? How are these laws interpreted and applied by the visitor when they are known? These are some of the broad re-search questions that guide the present investigation. Answers to these and related questions might provide some guidance for land managers who are in-terested in enhancing the visitor's exper-ience and improving the management of Steens Mountain's resources.

During the summers of 1982 and 1983 extensive interviewing was carried out in two key locations—Page Springs and Fish Lake Campgrounds—using oral history methodology. Open-ended ques-tions were posed in order to solicit a suf-ficiently broad range of responses for later construction of a more specific questionnaire. Typical exploratory ques-tions asked during this stage of data col-lection were: "What historical informa-tion about this area did you have before your visit?", "How have people used this land?", "Have you ever found an Indian artifact?", "What do you think a person should do if he finds some-thing?", "Are you aware of any state or federal laws concerning this?"

An analysis of the responses to 30 questions from more than 100 interviews provided the framework to construct a questionnaire consisting of four prin-cipal concepts: (1) preservation con-cepts, (2) field interpretation/applica-tion of preservation law, (3) values in-herent in cultural resources, and (4) federal responsibility for managing cul-tural resources. The objectives were to find out what people visiting the Steens know about the legal basis for preser-vation (laws), how they would actually use this knowledge (application of laws

to a given situation), why cultural resources should be preserved (inherent values), and the role of the federal land manager in protecting these resources (cultural resource management). Demographic information as well as information about membership in outdoor- and history-oriented organizations was also collected.

A second major component of the research was to study ways that recreation visitors receive information about cultural resources. Working in conjunction with Oregon State University students specializing in environmental interpretation, the following interpretive materials about cultural resources were produced: brochure, slide-tape, radio public service announcement, newspaper article, and signboard. Each of these contained information about the four principal preservation concepts. These "treatments" were introduced to the study region on a sequential schedule during the summer of 1983. For example, the brochure entitled "Cultural Resources and You" was distributed to the BLM District Office and Harney County Chamber of Commerce in Burns, Oregon. It was also made available to potential visitors at sporting goods stores, the State Game and Fish Department, county museum, and other likely locations in the Burns/Hines area where people intending to visit Steens Mountain might stop.

A five-minute automated slide-tape program, "Preserving Your Cultural Heritage" contained in a Kodak Caramate, was installed in the BLM District Office (Burns), Harney County Chamber of Commerce (Burns), and the visitor reception office at Malheur National Wildlife Refuge. The public service announcements (PSAs) and newspaper articles were distributed to area radio stations and newspapers. The wooden routed signboard was erected at the entrance to the Steens Loop Road near the bottom of the mountain.

Student interns in the Department of Resources Recreation Management resided for a month at the two principal data collection points where they interviewed visitors regarding their exposure to these various media, and their retention of the information. More than 275 visitors were interviewed using the 26-item questionnaire. The data are now being analyzed; the findings will be published this year.

Few people could correctly define "cultural resources," yet this term is regularly used by federal land management agencies, such as the Bureau of Land Management, in brochures and other materials directed toward visitors to public lands. In response to the question, "What do you think of when you hear the words, 'cultural resources' "? many referred to trees, water, and other natural resources.

Most believed that this society should try to save cultural resources, but few could mention any federal laws that exist for that purpose. The Antiquities Act of 1906 was most frequently mentioned among those who had any knowledge of the preservation legal framework.

Most respondents thought that it was illegal to remove or destroy artifactual material. A common response to "What should a person do if he finds something, such as an Indian artifact?" was, "turn it in to a government agency." Very few responded that they would keep it. Many of the local residents have extensive collections of projectile points and other artifacts.

Few people were willing to take immediate action to stop someone vadalizing a cultural resource. The most frequently mentioned action was, "Report it to an agency or authorities." Some responded that they would ask the person to stop; almost no one said that he would attempt to take the object or apprehend the person.

Several clusters of responses were derived from the question, "What benefits or values are there to us from these remnants of the past?" The most commonly mentioned values were educational (we can learn about the past), non-renewable/priceless (they are rare, therefore worth a lot and once destroyed they are gone forever), and recreational (it is enjoyable to look at them).

Of the various informational methods used to deliver cultural resource information to the visitor, the brochure was most effective as judged by the number who reported seeing and reading it. Most people ignored a wooden signboard erected at the entry to the Recreation Lands, even though all who entered the area had to drive past it. The slide-tape program was recalled by a small number and reaction to it was very favorable. Local newspapers were unwilling to devote space to the newspaper articles, and this method was abandoned. The 30-second public service announcements were heard by less than one per cent of the respondents.

Historic resources in the area did serve as a stimulus for some to travel to the Steens Mountain Recreation Lands. Among sites mentioned frequently were the famous Pete French "p" Ranch, Frenchglen Hotel State Wayside and the Sod House site. Most, however, made the Steens a destination point because they wanted to hunt, fish, camp, or bird-watch.

Information was solicited about the place-names in the area. Most did not know the origins of such well-known names as Steens, Frenchglen, Kiger Gorge, Malheur and Donner and Blitzen. The derivation of Whorehouse Meadow was correctly stated by many. Informants were very interested in place-names, but had little accurate information about them. Many expressed a desire to have more historical information and said that their recreational experience would be enhanced by this knowledge.

In general, the level of understanding about historic preservation and cultural resource management was very low. About one in four visitors knew what cultural resources are, but few could mention any legislation aimed at protecting them or what should be done if an illegal act is observed. There is a belief that the remnants of the past should be saved because they have educational and recreational benefits to society, and that, being non-renewable, possess high intrinsic value. Many also stated that cultural resources have a high monetary value.

These tentative findings suggest that among the methods tried, the most effective means to deliver cultural resource information to recreation visitors is a brochure. The least effective, on the basis of this study, is the 30-second public service announcement. Also, placing information directly in the visitor's line of travel—the signboard in this case—does not ensure that it will be seen or read.

Cross-tabulations and other statistical analyses are being carried out to determine the relationships among and between these preservation concepts, the information methods and demographic variables such as age, sex, occupation, education and membership in history- and outdoor-oriented organizations. A final report will be submitted in 1986 to the Department of Resource Recreation Management at Oregon State University and the Bureau of Land Management.

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Volunteers

LIABILITY CONCERNS RELATING TO THE USE OF VOLUNTEERS IN INTERPRETATIVE PROGRAMS

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ABSTRACT:

President Bush said "This is what I mean when I talk of a thousand points of light' --that vast galaxy of people and institutions working together to solve problems in their own backyard.

Newsweek magazine recently featured a cover story entitled ''The New Volunteers.'' The magazine said: ''More Americans than ever before are giving their time and energy to others. Their causes are varied...but their goals are all the same: to help those in need.''

Nine bills currently before Congress attempt to make community service for young people a national priority. They range from proposals to set up programs like the Civilian Conservation Corps of the 1930s to a plan to give states money to expand volunteer opportunities for youths. Bills to indemnify volunteers against possible lawsuits duplicate and complicate the current common law status of volunteers in the workplace.

This paper examines recent parks and recreation cases involving volunteers and presents guidelines for agencies relating to volunteer selection, training, and supervision.

Volunteers in Interpretive Programs

As park and recreation agencies have responded to the two-pronged dilemma of budget cutbacks and increased demands for services, they have turned to active use and recruitment of volunteers. Many public agencies have ''Friends of the Parks'' organizations; Congress enacted the Volunteers in the Parks Act to allow the National Parks to utilize volunteers in the visitor centers and in other capacities throughout the parks; volunteers are staffing the campgrounds for the Forest Service; even local judges have become involved as they have assigned ''volunteers'' to do maintenance work in the parks all over America.

It makes sense, therefore, for park administrators to wonder whether they will be vicariously liable if the volunteer is negligent. What happens when a volunteer pushes a visitor away from an exhibit causing the visitor to fall? When a volunteer has an automobile accident with a car full of children on the way to the nature center? When a volunteer uses her apparent authority to sexually molest student workers in the museum? When a volunteer fails to notice that two members of the group are missing?

The legal principle involved is called respondeat superior, which can be freely translated to mean, ''look up to the supervising agency to find responsibility''.

Respondeat Superior

The essence of the doctrine of respondeat superior is that an employer will be liable for the negligence of an employee who is acting in the scope of his or her employment. The employer may, under certain circumstances, also be liable for the intentional torts of his employee when the actions are reasonably connected with the employment.

This doctrine has its origins in the 17th Century, when a master was held to be responsible for the acts of those whom he commanded or to which he expressly assented. Thus, if a servant negligently stacked hay next to a neighbor's barn, and if the spontaneous combustion of this haystack burned down the neighbor's property, even though the master had no direct involvement (and, in fact, might have expressly forbade the action), he would have been required to answer for the damages.

A variety of rationales have been advanced in justification for this imposition of liability on employers. Among them are the suggestions that it will force the employer to hire and train responsible employees, that it will place on the employer the risk of hiring dangerous or negligent employees, that it will require the employer to adopt safety measures and to run a safe operation, and, finally, that the employer is more likely to have access to the facts surrounding the accident since he or she determines the employment environment. The two rationales which have had the most widespread acceptance in legal circles, however, focus on the aspects of "control" and "joint enterprise."

The control theory finds liability whenever the act of the employee was committed with the knowledge and authority of the employer. The questions generally turns on whether the employer had the right to control, rather than whether he or she exercised that right. "Joint enterprise" stresses the idea that the employer would have benefited by the acts of the employee but for the negligence. Some courts, however, cut right to the point when they say:

> As we depart from liability for one's own act or conduct and enter into the arena of vicarious liability, the quest of liability is frequently determined by who is best able to spread the risk of loss through the prices charged for its product or liability insurance. 1

There is a deep rooted sentiment, both in the judiciary and in the community at large, that a business enterprise should not be able to disclaim responsibility for accidents which are the result of its activity. In cases where the nexus between the employment and the negligent activity is direct, and the injury is foreseeable, most liability seems reasonable. After all, enterprises function only through the activities of employees. But what of the situation when the enterprise's managers have acted responsibly and have done everything possible to ensure that employees will conduct themselves in a safe and careful manner? Is it fair to burden employers with the cost of careless behavior which has violated specific safety rules? What if the employee is engaged in activities not related to productive work? Suppose the employee is actually beyond the grasp of employer control -- out on the road on a field trip? These are the kinds of questions which are repeatedly raised in law suits between employers and injured "third parties."

Our concern in this article focuses on the question of whether volunteers are considered employees for liability purposes. In making this determination, courts may have difficulty with several issues such as "control," "enterprise profitability," "ability to spread the cost through prices of insurance," and a general historic attitude that holds that those who do good works should not be held to the same standard as those who seek profits.

Is a Volunteer an Employee?

A number of lawsuits have tried to make a distinction between paid and unpaid personnel. One court responded as follows:

> (This idea) has little logical force...it seems unjust that a student could recover for injuries attributable to the negligence of paid teacher's aide but not in the same circumstances if the aide is working without compensation. Assuming that liability would otherwise exist because of the master/servant relationship, it seems extraneous to inquire if the servant was motivated by civic virtue rather than personal economic gain. 2

Following this reasoning, most courts hold that the terms "employee" and "servant" are synonyms which refer to those agents who perform the services of another, whose actions are controlled or directed by another, or whose activities forward the goals of another. The negligence of these agents during the time when they are working for

another gives rise to respondeat superior liability of their employer.

A Texas case was recently decided based on this issue. James Smith was working as a volunteer official at a track meet at the University of Texas when he was struck in the head by a shot-put. The shot-put event was supervised by another volunteer. Both volunteers were working under the direction of a paid head official. Smith alleged that the University failed to supervise the shot-put area or to promulgate or require rules and regulations reasonably calculated to protect participants, officials, and others from harm. The University claimed that since the person supervising the shot-put was a volunteer, it could not be held liable.

The Texas Court of Appeals held that a volunteer worker should be treated as an employee whenever the employer:

1. Has a right to direct duties of the volunteer...
2. Has an interest in the work to be accomplished...
3. Accepts direct or incidental benefit derived from the volunteers' work...and
4. Has a right to fire or replace a volunteer. 3

If we examine the use of volunteers in most of our leisure service agencies, we see that these criteria apply. The rules relating to vicarious liability for employees, therefore, are the same for volunteers. The most fundamental rule is that an agency will be held liable for the acts of its employees when they are working within the scope of their employment.

Scope of Employment

Most cases which are litigated, therefore, turn on the question of scope of employment. When do the actions of a volunteer fall outside the scope of employment?

Through the years, the courts have distilled from the common law cases a two-pronged test to determine whether the conduct of an agent falls within the scope of employment. This test is the same whether the agent or employee is paid or an unpaid volunteer. The actions are within the scope of employment if the conduct either (1) was required by or incidental to the duties of the agent or employee and was not a substantial deviation from these duties for personal reasons, or (2) could have reasonably been foreseen by the employer.

Actions Required by the Employer

The close cases which focus on this part of the test often involve activities in which the employer has retained little direction or control over the volunteer, but where the volunteer's activities will, nevertheless, advance the employer's cause. In a case where an agency placed a child in a volunteer's home for a one-week "fresh air" experience, the court found that the negligent action of the volunteer was not attributable to the placement agency.4 Here the specific activities were not "required" and the agency did not exercise control over the volunteer beyond facilitating the child's visit and sending an informational brochure to the volunteer.

In another case John Cox, a member of the Scottsdale, Arizona, Jaycees, was travelling as a designated delegate to Prescott for a State Board meeting. He had an automobile accident which injured others and an action was brought against the Jaycees. The organization moved for summary judgement saying that Cox was not a servant or agent of the Jaycees at the time the accident occurred and hence it was not liable under the doctrine of respondeat superior. The court referred to the "coming and going rule" used in workers' compensation cases when it granted the summary judgement in favor of the Jaycees. It held that Cox would not have become a servant of the Jaycees until he arrived in Prescott and proceeded to exercise his duties as a delegate because it was at this point that the Scottsdale Jaycees had a right to direct or control Cox's actions. 5

Substantial Deviation From Assigned Responsibilities

In a recent California case ,6 the court of appeal had to rule on whether the Boy Scouts of America could be held responsible when Von Aspern, a scoutmaster, molested two scouts. At issue was whether the volunteer scout leader was acting with apparent authority as an "agent" of the organization. If we apply the above test, we can easily see that the scoutmaster was not required to molest children, but the boys alleged that they submitted to the sex acts with the scoutmaster in reliance on his apparent authority.

The court said that while Von Aspern may have derived authority from the Boy Scouts, his misuse of that authority f to facilitate sexual misconduct was solely for personal purposes. "A boy scout leader's sexual molestation of a boy scout constitutes a substantial deviation for personal purposes from his duties, and is therefore not incidental to his agency."

Foreseeability

Before becoming a scout leader Von Aspern had been discharged from the Air Force for improper sexual conduct; he was also a convicted child abuser. Should the organization have investigated the volunteer's background before allowing him to assume his position? Were his actions reasonably foreseeable by a prudent employer? Should he be treated differently because he was a volunteer rather than a paid employee? Remember that the test for vicarious liability is the same. In this case the court concluded that 'foreseeable' meant a level of probability which would lead a prudent person to take effective precautions, and that here the employee's conduct was so unusual and startling that it would be unfair to hold the Boy Scouts liable.

Guidelines for Agencies and Interpreters who Supervise Volunteers

Two things are apparent: recreation agencies will continue to depend upon volunteers to assist with the provision of leisure services, and the courts will continue to hold that the agencies are responsible for the tortious conduct of their agents.

The Volunteer Indemnification Act which is currently before Congress does not change the common law with regard to this responsibility. This law merely codifies the common law and says that in simple negligence cases the volunteer him/herself cannot be found liable.

It stands to reason, therefore, that since the benefitting agency will be held responsible, it should recruit, screen, train, employ, and discharge volunteers with the same degree of rigor which it uses for employees. All too often agencies will use nothing more than a "sign-in" form for volunteer recruitment. Employers are grateful that volunteers are willing to donate their time, and we seldom interview volunteers in depth to determine their motives, their skills and abilities (and inabilities!), or their employment history. As supervisors and employers we "cut them some slack" with regard to compliance with the rules, and we are reluctant to terminate them because we perceive them as generous, well-meaning, "good-hearted souls."

These attitudes may be very destructive in the long run. Not only will the overall program quality suffer, but the agency may not be able to afford the increased risk of liability brought about by these volunteers. A few dollars spent in increased training and supervision may mean the difference between a successful and safe operation and a multi-million dollar lawsuit.

1. Hinman v. Westinghouse Elec. Co., 2 Cal.3d 956, 471 P.2d 988, 88 Cal. Rprt. 188 (1970), as cited in Harris v. Trojan Fireworks Co., 120 Cal. App. 3d 157, 174 Cal. Rptr. 452 (1981).

2. Swearinger v. Fall River Joint Unified School District, 166 Cal.App.3d 366, 212 Cal. Rptr. 400 (1985).

3. Smith v. University of Texas, 664 S.W.2d 180, (Tex. App. 1984).

4. Garcia v. Herald Tribune Fresh Air Fund, Inc., 51 A.D.2d 897, 380 N.Y.Supp. 2d 676 (1976).

5. Scottsdale Jaycess v. Supervior Court of Maricopa County, 17 Ariz. App. 571, 499 P2d 185 (1972).

6. Cordts v. Boy Scouts of America, Inc., 252 Cal. Rptr. 629 (Cal. App. 3d Dist. 1988).

PROFILES OF SELECTED HOSTED-WORKER PROGRAMS

This contains information on some of the programs through which Bureau field managers may obtain supplemental assistance from "hosted workers."

Definition: "Hosted workers" do work that assists the Bureau for which they are paid wages or salary from funds other than funds appropriated to BLM, and by someone other than BLM. They are not BLM employees. Nor, are they "volunteers," since volunteers are persons who contribute their services for no pay in wages or salary for their work -- from any source.

A Wide Range of Programs. Hosted workers can be recruited from a diversity of sources, some of which are identified below. Many BLM field offices are already receiving assistance through one of more of these programs. Bureauwide, their potential to assist in getting the job done is substantial. Several other agencies are making good use of some of these programs. In 1985, for instance, the Forest Service reported that more than 8,000 persons took part in such work programs hosted by FS field units and accomplished more than $8 million worth of work.

Some hosted workers can provide useful services to Bureau field units in a cost-effective manner. Often the only cost or requirements for BLM are provision of tools and supplies required for the work, a planned work project, and technical supervision of the project. Under some of these programs, the host-agency is expected to provide on-the-job training to the workers; for other programs there is no such requirement. Because these workers are not Bureau employees, they are not counted in FTE personnel ceilings.

State/Local Conservation Corps

Some State and local governments operate conservation work programs, often for otherwise-unemployed young people. In 1987, there were some 20 State "conservation corps" programs and some 22 county or city government conservation corps programs. Several BLM managers have secured the services of conservation corps work crews. For instance, in the Bakersfield District, California Conservation Corps crews have assisted in Pacific Crest Trail construction. The Bureau provides supplies and materials, and pays for such incidental expenses as motor vehicle fuel and food. The workers are paid minimum hourly wage by the State of California. Other similar conservation corps programs in the West include the Washington Conservation Corps, and Washington Service Corps, both based at Olympia, and the Northwest Youth Corps, based in Portland, Oregon. In California, local conservation corps programs are operating in Sacramento, Sonoma, Marin, San Francisco, Alameda, and Los Angeles counties.

Military Units

Military organizations are often looking for opportunities to train or to test their preparedness and construction skills for a weekend, a week, or a more extended period. In most cases they are fully self supporting (communications, shelter, food, equipment, etc.) and arrive ready to go to work.

If you have a military unit in your area (Sea Bees, National Guard, Army Reserve, etc.) contact them to determine their needs and resources. If it appears they are interested in doing the projects you need, work towards a mutually satisfactory agreement. Normally the BLM provides the materials, plans and overall direction and the military provides the workforce, supervision and equipment. Both active and reserve military units have done useful public-lands work.

These military units can accomplish large construction projects (roads, bridges, etc.) in a short period of time. BLM employees must be on site 24 hours a day to ensure that environmental restrictions and considerations are enforced and that the equipment is under control.

Job Corps

Each Job Corps Center provides training to enrollees in a limited number of employment fields. Enrollees are scheduled for educational activities one week and work experience activities the next. While some centers concentrate on training in areas such as health services, others concentrate on construction, welding, heavy equipment operation, etc. Centers with these types of programs are constantly on the lookout for opportunities to provide work experience for enrollees. This is a Federal program and the Interior Department operates some centers.

If you have a Job Corps Center in your area, contact it to find out what type of training programs it offers. If the programs match your general needs, brainstorm to identify specific projects and meet with Job Corps leaders to discuss feasibility and details. Usually the BLM will need to provide materials, plans and overall project direction while Job Corps will provide enrollee supervision and work experience experts. Occasionally, Job Corps enrollees may camp on site or use available overnight facilities; however, usually they return to the center each night.

Senior Community Service Employment Program

Objectives -- To provide to low-income older (55 and over) persons (1) part-time employment and supplemental income; (2) training on-the-job for transition to the regular labor market, and (3) community-service opportunities, through working to assist government agencies or non-profit organizations.

Sponsorship -- The SCSEP is "sponsored" by non-profit private organizations and agencies that have contracts with the Department of Labor. These include most State governments, and such non-profit private organizations and agencies as the National Farmer's Union (Green Thumb Inc.), American Association of Retired Persons, National Council on Aging, National Center on Black Aged, National Association for Hispanic Elderly.

Administering Agency -- U.S. Department of Labor, through State government agencies on aging, or State government employment offices, and other program sponsors. Authority: Title V, 1965 Older Americans Act (42 U.S.C. 3056). Contact: Paul Mayrand, Senior Community Service Employment Program, Department of Labor, FTS 535-0500.

Job Training Partnership Act

Objectives -- To assist disadvantaged adults and youths (at least 16 years of age), dislocated workers, Native Americans, migrants, veterans, and seasonal workers, through employment and training programs.

Sponsorship -- Programs are operated in Service Delivery Areas established within each State under the direction of Private Industry Councils and local government officials. Programs may also be operated by State or local government agencies or subcontractors such as community-based organizations or educational institutions.

Administering Agency -- U.S. Department of Labor, through State employment service offices. Authority: The Job Training Partnership Act of 1982, as amended by P.L. 97-404 (29 U.S.C. 1501). Contact: Robert Colombo, Office of Job Training Programs, Department of Labor, FTS 535-0577.

College Work Study

Objectives -- Provides part-time and vacation employment for undergraduates and graduates who require financial assistance.

Sponsorship -- Colleges and universities, through their financial aid officers. The program pays up to 80 percent of the student's wages and the host agency cost-shares the remainder, normally about 20 percent, but in no event exceeds 50 percent.

Administering Agency -- U.S. Department of Education, through sponsoring colleges' Work Study Programs. Authority: The Higher Education Act of 1965 (42 U.S.C. 2751-2756b). Contact: Office of Post Secondary Education, Campus Based Programs, U.S. Department of Education, FTS 732-3711.

Vocational Education Act

Objectives -- To assist States in developing, expanding, improving, and modernizing vocational education programs for adults in need of training and retraining. Enrollees include such people as single parents, homemakers, individuals with limited English proficiency, persons who are handicapped or disadvantaged, men and women entering nontraditional occupations, and work-site programs such as cooperative vocational education, work study and apprenticeship for students.

Sponsorship -- Local vocational schools through State Vocational Boards. For information contact a regional office of the U.S. Department of Education, or Director, Division of Vocational and Technical Education, Office of Education, Washington, D.C. 20202.

Gone

Administering Agency -- U.S. Department of Education, through State Vocational Education Board. Authority: Carl Perkins Vocational Education Act of 1984 (20 U.S.C. 2301). Contact: Office of Vocational and Adult Education, U.S. Department of Education, FTS 732-2441.

Work Incentive Program

Objectives -- To move men, women, and out-of-school youth off the rolls of "Aid to Families With Dependent Children" into permanent, productive employment.

Sponsorship -- Some States have a Work Incentive Program (WIN) coordinator; State employment services and local welfare departments find hosts and establish WIN positions with organizations willing to provide training and work experience. The WIN program provides up to 13 weeks of on-the-job training and work experience to enrollees, wholly funded by WIN.

Administering Agency -- The U.S. Departments of Labor, and of Health and Human Services, via State employment service offices. Authority: Title IV of the Social Security Act of 1964, as amended (49 U.S.C. 630). Contact: Patricia Williams, U.S. Employment Service, U.S. Department of Labor, FTS 535-0174.

Community Work Experience Program

Objectives -- To improve, through actual work experience, the employability of individuals receiving public assistance. To be eligible, work projects must serve a useful purpose.

Sponsorship -- Sponsors may be local or State public assistance agencies or designated non-profit organizations. Often the sponsors also handle food stamp programs.

Administering Agency -- The U.S. Departments of Labor, and of Health and Human Services, via State employment service offices. Authority: Part A, Title IV of the Social Security Act of 1964, as amended by the Tax Equity and Fiscal Responsibility Act of 1982, under the Work Incentive Program. Contact: Winfred Smith, Office of Family Assistance, Health and Human Services, FTS 245-2916.

Internships

Many colleges and universities require completion of under-graduate or graduate internships, with or without a stipend. These internships provide students with active work experience directly related to the student's profession or career-field. These schools are often willing and eager to place students with the BLM to learn from our professional and administrative personnel.

Contact local schools, colleges and universities to determine their positions on use of internships. If they are interested, there are two approaches you can use:

1. Leave general information on the BLM and local BLM emphasis topics with professors, or the placement office, and request that they provide this information for students interested in internships, or

2. Develop a specific project to be completed by an intern and then locate a student with the skills, knowledge and interest to do it.

Successful internships require a three-part agreement between the school (major professor or counselor), the student and the BLM. The BLM is expected to provide a high level of supervision and periodic evaluations followed by a report at the end of the internship. The student often pays for and receives credit and has a strong incentive to complete the internship. Professors make on-site visits to check progress and will remove a student if we are not living up to our part of the agreement.

Some interns are not paid. Some are paid by grants and work-study while working for the BLM. One organization that serves as a clearing house for students looking for intern opportunities in natural resources/environmental fields is the Center For Environmental Intern Programs Fund, 25 West St., Boston, MA 02111; (617, 426-4375); President: John R. Cook, Jr. This organization usually expects that students it places will be paid for their work. Its services may be worth trying out.

Regional Offices include:

EIP/Northern California; 512 Second St., San Francisco, CA 94107; (415, 543-4400).

EIP/Southern California; 849 S. Broadway, Suite 829, Los Angeles, CA 90014; (213, 622-0029).

EIP/Pacific Northwest; 731 Securities Bldg., Seattle, WA 98101; (206, 625-1750).

0079D
CURRICULUM:

VOCATIONAL GOAL: Volunteer Coordinator

CERTIFYING INSTITUTION:

TRAINING GOALS AND OBJECTIVES:

Volunteer coordinators coordinate volunteer service programs in organizations engaged in public, social and welfare activities.

Upon completion of the professional skills training program, the trainee will have gained the skills tobecome employable as a Volunteer Coordinator. He will have gained the skills and knowledge to perform effectively in all areas required of a Volunteer Coordinator. Prior to the start of training, specific evaluation procedures will be understoood by the trainee and trainer.

MONTHS ONE THROUGH THREE:

1. Develop knowledge of the operational structure of the training organization as well as its history and mission.
2. Become familiar with office equipment and its operation.
3. Become familiar with local and regional media sources and contacts.
4. Lean to write press releases.
5. Learn correct letter and report formatting.
6. Learn fundamentals of written, telephone and meeting management.
7. Acquire the ability to coordinate travel, training, and special events arrangements.
8. Develop the ability to compose letters.
9. Develop potential candidate interviewing techniques.
10. Become familiar with computer hardware and software, including a basic understanding of Wang Word processing, MacIntosh equipment, Microsoft Word, Microsoft Excel, Lotus 123.
11. Learn to utilize computer software to complete reports.
12. Complete one week of volunteer coordinator training in the the State Office (Portland).
13. Acquire knowledge of external regulations affecting volunteerism.
14. Acquire knowledge of the training organizations regulations affecting volunteerism. Acquire knowledge of the training organizations procurement procedures as they relate to the volunteer program.

MONTHS FOUR THROUGH SIX

1. Learn to identify needs and opportunities for volunteer services. Acquire the ability to develop volunteer job descriptions.
2. Develop several new types of volunteer opportunities within the training organization, extending theses opportunities to all segments of the community.
3. Develop the skills required to provide orientation to volunteers.
4. Learn the skills and techniques required to produce effective promotional materials.
5. Complete training in Wang Word Processing, Introduction to the MacIntosh, Introduction to the IBM PC (ms-dos), [Wordperfect Level I, Pagemaker, or Mocrosoft Works (to be determined)].
6. Learn to identify area resources from within and outside of the training organization, including financial support and supplies for the program.

7. Learn to manage conflicts in decision making situations.
8. Learn to develop and implement a system of communication between volunteer, staff, and trainee.
9. Develop knowledge and skills in records management. Learn to use VMS software.
10. Learn to define tasks and responsibilities delegated to volunteers.
11. Complete supervisory training, and learn to effectively supervise volunteers.
12. Develop the ability to recognize personnel needs and address them.
13. Complete EEO training.
14. Develop rapport with staff and persuade them to participate in utilizing the volunteer program.
15. Develop the ability to mobilize volunteers in situations that do not provide optimum lead time.
16. Develop the ability to photograph volunteers and volunteer projects.
17. Develop the ability to put together a slide show.

MONTHS SEVEN THROUGH NINE

1. Become familiar with informational resources and their use in volunteer planning.
2. Develop needed program supports to allow for an increased use of volunteers within the training organization.
3. Learn to anticipate potential problem areas resulting from an increased use of volunteers and develop strategies to resolve these problems.
4. Acquire the ability to monitor and evaluate program results.
5. Learn fundamentals of budgeting procedures within the training organization.
6. Develop report writing skills.
7. Learn to compile demographic profiles for program planning.
8. Complete Safety training and BLM Orientation.
9. Develop presentation skills to recruit potential volunteers.
10. Learn to develop program procedures to insure proper placement, training, orientation and recognition of volunteers.
11. Learn the fundamentals of producing effective flyers, ads, newsletters, and other recruitment materials.
12. Develop knowledge regarding the target populations served by the volunteer program and the ability to assess the needs of those populations.

MONTHS TEN THROUGH TWELVE

1. Develop the skills to design a recruitment campaign.
2. Develop skills in marketing techniques and the ability to appl;y them in a recruitment campaign.
3. Develop skills in public speaking.
4. Acquire the skills to develop brochures and media promotion.
5. Acquire the ability and knowledge to monitor donated monies and materials.
6. Develop skills in supervision and application of motivational theories.
7. Learn to conduct exit interviews of terminating volunteers.
8. Learn to recognize accomplishments of personnel and plan appropriate recognition events.
9. Develop a knowledge of group process and the ability to work with, and as, a member of groups.
10. Learn to articulate factors creating blocks to change and suggest methods to facilitate change.
11. Develop knowledge of trends affecting volunteerism.

988

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ACADEMIC COURSES:

Portland Community College

OA121	Typing I, 3 credits
WR121	English Composition, 3 credits
WR214	Business Communications, 3 credits
WR227	Technical Writing I, 3 credits

University of Oregon Continuation Center

Introduction to the Macintosh
Desktop Publishing
Microsoft Excel

Pacific Northwest College of Art

Advanced Computer Graphics and Design

Mary England, BLM, has requested these additional courses as they pertain directly to required tasks of the Volunteer Coordinator position and utilize the same equipment as BLM. As reported under the "Labor Markey Survey" subheading, additional contacts were with employers to ascertain the necessity of this training. It was learned that most of the larger employers of Volunteer Coordinators utilize computer graphics and these contacts felt such training would be advantageous.

AT2273-D

AGREEMENT

COPY

PORTLAND COMMUNITY COLLEGE
PROFESSIONAL SKILLS
244-6111 EXT. 2817

Portland Community College District ("College") and Bureau of Land Management ("Training Site" hereinafter "Site") agree as follows:

1. Site agrees to accept student enrolled at the college for training in a Volunteer Coordinator skill. Upon written certification from Site that a student has satisfactorily completed his course of training, College shall award the student a Certificate of Completion in the designated skill.
2. Site agrees to maintain a course of study in compliance with the Performance Objectives set by the college. College shall supervise the instructional program to insure compliance with the Performance Objectives.
3. All tools, equipment, machinery, and supplies necessary for the training course shall be furnished by Site, except those items specifically required by Site to be furnished by the student. Items to be furnished by the student, if any, shall be designated by Site, and accepted by College prior to execution of this agreement, and a copy thereof shall be attached hereto.
4. The purpose of this agreement is to enable students enrolled at the College to learn the designate skill by working along with Site. The results or products of the student's efforts shall belong to Site, and neither College nor the student shall have any right or claim with respect thereto.
5. College may dismiss a student from the training program if the student ceases to be duly enrolled student in good standing at College. Site may dismiss the student from the training program for cause, which fact shall be promptly communicated to the College.
6. In consideration of the services to be performed by Site, College agrees to pay to Site the following amount of [redacted] per month based on a **35 – 40 hour week for** Twelve (12) month(s) for ________ ________ student provided he/she is duly registered as a full-time student of Portland Community College and receiving appropriate training.
7. Site will adhere to the **FAIR LABOR STANDARDS ACT** as stated:
   (a) The training, even though it includes actual operation of the facilities of the employer, is similar to that which would be given in a vocational school;
   (b) The training is for the benefit of the trainees or students;
   (c) The trainees or students do not displace regular employees, but work under their close observation,
   (d) The Site that provided the training derives no immediate advantage from the activities of the trainees or students, and on occasion its operations may actually be impeded;
   (e) The trainees or students are not necessarily entitled to a job at the conclusion of the training period, and
   (f) The Site and the trainees or students understand that the trainees or students are not entitled to wages for the time spent in training.

This agreement shall become effective on the 4th day of December 1989, and shall continue in force and effect to and including the 3rd day of December 1990.

PORTLAND COMMUNITY COLLEGE

By [signature]
Executive Dean

TRAINING SITE OFFICIAL

By [signature]

Title [illegible]

PLEASE BE ADVISED THAT ALL PCC STUDENTS IN PROFESSIONAL SKILLS AND WORK EXPERIENCE EDUCATION PROGRAMS ARE COVERED BY WORKERS' COMPENSATION INSURANCE FOR THEIR WORK EXPERIENCE BY PORTLAND COMMUNITY COLLEGE SELF INSURANCE ADMINISTERED BY MARSH AND MCCLENNAN COMPANY PURSUANT TO OREGON REVISED STATUES, UNLESS THEY ARE STILL COVERED BY THEIR PRIOR EMPLOYER, BASED ON A JOB INJURY OR RECEIVE COMPENSATION FROM THE JOB SITE.

PORTLAND COMMUNITY COLLEGE
12000 S.W. 49TH AVENUE
PORTLAND, OREGON 97219

DISTRIBUTION: White – Portland Community College
Green – Training Site
Canary – Professional Skills Department
Pink – Personnel Department
Goldenrod – Training site

Special Visitors

Partnerships

Elderhostel and PNW Region National Forests:
Making the Connections

Recreation University, Pasco Washington, February 8, 1990

Oregon State Director:
Kathy Fletcher
Western Oregon State College
Administration Bldg.#305
Monmouth, OR 97361
503-838-8000x435

Washington State Director:
Marcia Schekel
Washington State University
Van Doren 208
Pullman, WA 99164-5222
509-335-3530

WHAT:
Elderhostel is an educational program for those over 60 years of age. One-week courses sponsored by over 1200 colleges, universities, state parks, national parks and the forest service provide inexpensive, short term academic programs for over 180,000 persons world wide.

Elderhostel and the Forest Service have worked together over the past years to build various types of partnerships. The Quinault Ranger District has been the lead sponsor of four programs per year for the past two years.

The Forest Service has provided faculty, field trip guides, speakers and resource identification for many Elderhostels in the U.S.

WHY:
Major demographic and lifestyle changes occurring in our country are going to create opportunities for the Forest Service. The older citizen/owners of the National Forests have lifetimes of experience to share, they are politically active and are not afraid to challenge conventional wisdom. Build new advocates for the National Forests, reach out to a growing customer base, and facilitate Elderhostel's new appreciation and use of the National Forests in the Pacific Northwest.

HOW:
The process necessary for a District or Forest to propose a course for Elderhostel is a fairly simple one. The interested District/Forest coordinator would complete an Elderhostel form. Prior to that time, you would discuss dates, course description, coordinator's name, materials and site lodging and meals. Lodging could include special use permittees, commercial facilities adjacent to the forest, field seminar camps, recreational vehicle parks, or even nearby college campuses.
Programs vary, but usually include the following:

**A 6-night program beginning Sunday evening and ending Saturday morning

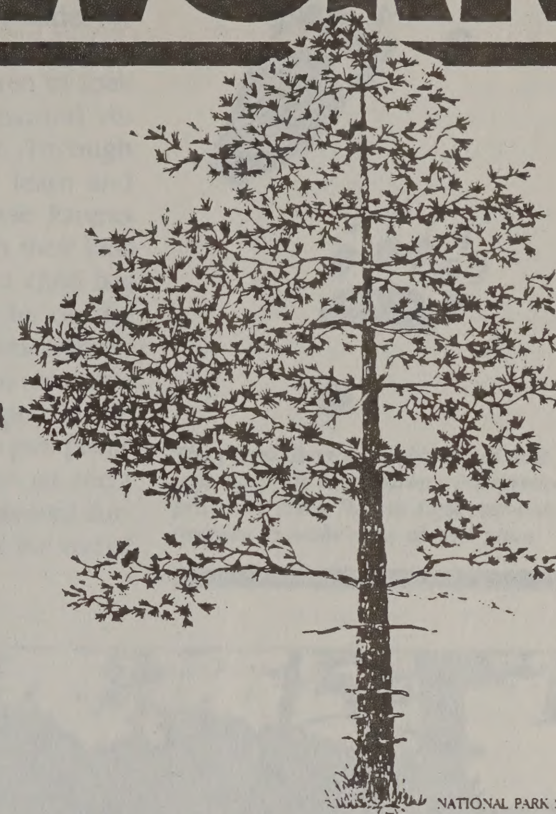
**3 courses per day meeting 1.5 hours for 5 days

**Housing in typical dormitory accommodations

**17 meals (Sunday dinner through Saturday breakfast

TEAMWORK

Resorts and the Forest Service


NATIONAL PARK SERVICE

By Kate Crowley

In the Superior National Forest of northern Minnesota, an unprecedented partnership has developed between the U.S. Forest Service and privately owned resorts. Working with resort owners, the Forest Service has helped establish a successful Resort Interpreter's Program.

The idea was the brainchild of Steve Hoecher, an ambitious Forest Service assistant ranger, based in Cook, Minnesota. Mr. Hoecher wanted visitors to better use and understand Superior National Forest, so he decided to talk to the people who provide residential recreational services—the lakeside resorts. Their response was very positive; they are always looking for new ways to promote their business and offer exciting additions to their summer activities.

The project began on a small scale along the Gunflint Trail and the North Shore of Lake Superior the summer of 1986, but it fell short of expectations. Recruitment was too limited to draw the best people, the resort owners weren't sure what to expect from the interpreter, and there were no materials or training to support the effort. To help the project along, Steve Hoecher contacted Mike Link, director of Northwoods Audubon Center, in Sandstone, Minnesota. With a background of training interpreters for a variety of work situations and a strong desire to see the field for professional interpreters expand into new areas like the private sector, Mr. Link seemed the perfect choice.

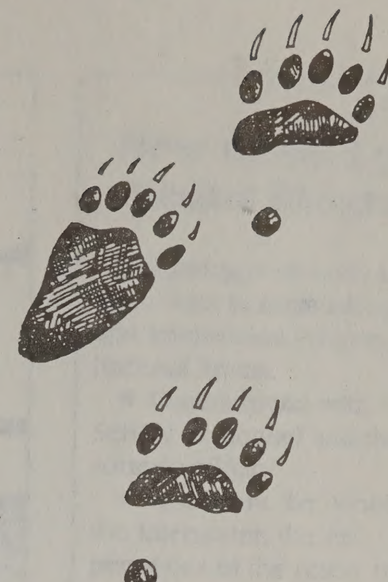
In 1986, the Quetico Superior Foundation awarded a grant for training and developing a reference notebook at each resort in the program. The next year, the Blandin Foundation provided a grant which covered the costs of training, administrative assistance, developing supplemental activity booklets, and travel money for recruitment visits to colleges, as well as expanding the program into other National Forest regions of the country.

Working together, Link and Hoecher began recruiting and training qualified interpreters. Those chosen receive a week of training at Northwoods, spending time in the field, studying principles of ecology, practicing identification skills, and developing communication and teaching techniques. Here new interpreters get a chance to get to know one another and share project ideas. Many of the interpreters hired are college students with backgrounds in the natural sciences, but the program is open to any-

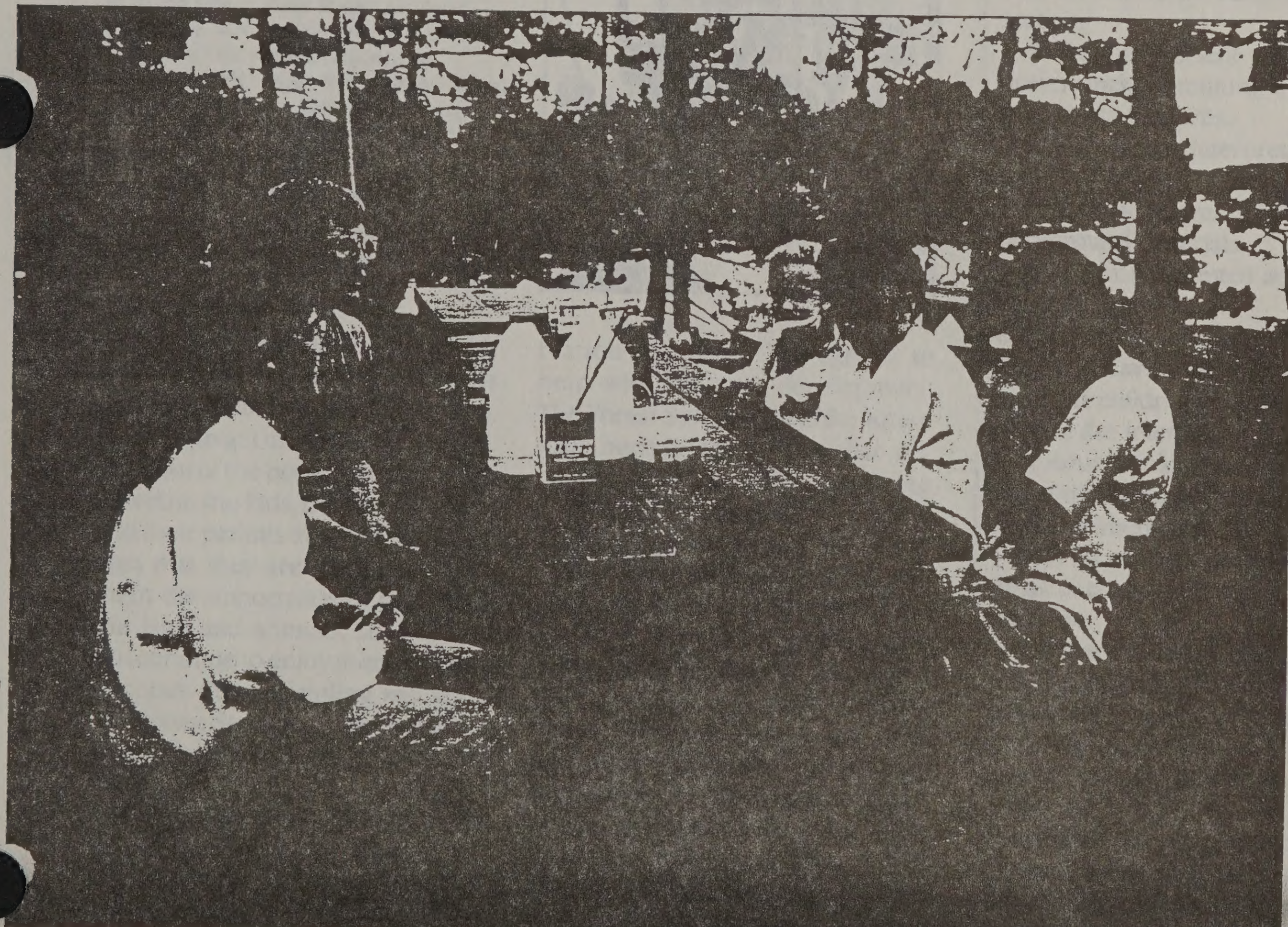
one with the summer season free, an interest and some background in natural history, and, most importantly, a strong desire to share their time and knowledge with others.

The resort owners can interview candidates and choose the one who best meets their clientele's needs. The resort provides room and board for the interpreter, and, in most cases, a modest stipend. The type of interpretive program offered is as varied as the resorts, but activities might include: campfire talks and storytelling, developing a self-guiding trail for the resort, early morning birding hikes, guided canoe trips, nature crafts, and wild food classes.

The Blandin grant money allowed the Forest Service to develop two activity booklets for children: The *Curious Cub* booklet for kindergartners through 3rd graders, and the *Wise Wolf* booklet for 4th through 6th graders. This program encourages children to look more closely at the natural resources in their area. Through guided activities, they learn and have fun at the same time. Parents are invited to work with their kids on the booklets. Once a child has completed an activity, he or she takes the booklet to the resort interpreter for verification and receives a special paw print, stamped in the back of the book. Fifteen paw prints entitle the child to a certificate and a patch, which is often presented during a special ceremony at the end of the week.



The Forest Service combines fun with education in its' children's interpretive program. Here, five- to eight-year-olds prepare to make casts of bear paws.



MARK SCHALTHORN

(Top) Jamieson Smith, a resort naturalist at the Life of Riley Resort on Lake Vermilion, MN, gives a program about "Taconite" the kestrel. (Right) The "Curious Cubs" (ages five to eight) listen to resort naturalist Mark Schallhorn as he explains a nature activity. Both photos by Marie Pramann.

The booklets were so popular that some parents told interpreters they had to take them away at night, in order to get the kids to go to bed. The goal of the booklets is not just to entertain the kids, but to make them and their parents aware of the forest area that they are using—to teach them the importance of protecting the land and animals, so that they can continue to enjoy them for years to come. Future funding will allow the Forest Service to develop more booklets, including guide books for adults.

Organizers have presented the Resort Interpreters program to top administrative personnel in the Forest Service in Washington, D.C. to great acclaim. Gerald Coutant, recreation specialist, has agreed to help with national development. The Forest Service wants the American people to realize that the national forest lands belong to everyone and that there is much to learn and do in them.

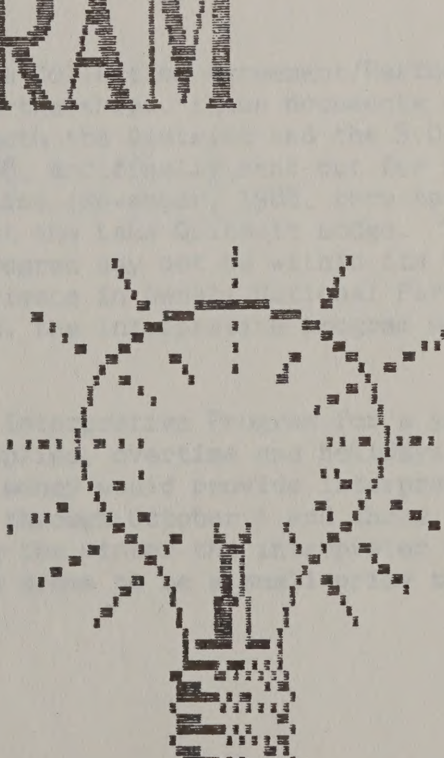
The echoing call of a loon, the scent of pine on the breeze and the soothing, rythmic lap of water on a beach make up the memories of a northern vacation retreat. Many people wait nine months and carefully set aside hard earned money to spend a week or two at a resort near a lake, surrounded by cool, quiet forest. The Resort Interpreters program is making those special vacations more memorable and meaningful. □

How to Set Up A Resort Program

Following is an outline of the basic steps in establishing a Resort Interpreters Program in a National Forest.

- Communicate with Forest Service personnel and the resorter/outfitter.
- Document the benefits for the interpreter, the expectations of the resort owner, and the support that can be expected from the Forest Service.
- Begin a recruitment program in colleges and organizations where interpreters might be found. Do this at least 5 to 6 months before the summer season.
- Train and orient the interpreter. Include training on Forest Service practices.
- Provide the interpreter with:
  - An easy reference for background materials.
  - A list of suggested activities and promotions.
  - Materials, such as the *Wise Wolf* and *Curious Cub* booklets to direct children's activities toward the interpreter.
  - Adult booklets or handouts that will encourage interaction with the interpreter.
  - A list of resource people, films, and materials that are available.
- Have the interpreter maintain a notebook that will be available to future interpreters, detailing activities offered, attendance, schedule, and so forth.
- Have a closing evaluation (written and verbal) each year for the interpreter and the resort owner.

QUINAULT
DISTRICT
INTERPRETIVE
PROGRAM



QUINAULT INTERPRETIVE PROGRAM
WHITE PAPER

The Forest Service and ARA/Lake Quinault Lodge began discussing a "Lake Quinault Interpretive Program" in March,1988. These discussions resulted in a trial project for 1988 that was financed by ranger district funds. The project included trail walks, informal evening programs, and automobile drives around the lake.

This project was very successful. We served an average of 11 people per trail walk for four days per week and 20 people per evening program for three days per week. Therefore in November, 1988, a meeting at the Quinault Ranger District was held with Representatives from the Olympic National Park, ARA/Lake Quinault Lodge, and the Forest Service to design a partnership for the Lake Quinault Interpretive Program. It was agreed that ARA/Lake Quinault Lodge would contribute $7200/year towards the program and with the Quinault Ranger District providing $9600/year. The Park agreed to provide a ranger two times per month for interpretive programs. All of the programs were to be held on the south shore of Lake Quinault and would consist of formal and informal presentations.

To help with financing, the District sought funds from several grants. The Recreation/Wildlife Challenge and the Interpretive Challenge were applied for in July, 1988, and the Regional Forester Challenge grant was requested in Oct/Nov, 1988. We did not receive any financial help from any of these grants. The 1989 program was multi-financed by ranger district funds for the F.S. share.

We also had trouble writing an acceptable Collection Agreement/Partnership Agreement. Because of the newness of partnerships, these documents were substantially revised several times by both the District and the S.O. The agreements were started in November, 1988, and finally sent out for signing in May, 1989. Also during this period of time (November, 1988, thru April, 1989), ARA experienced a change of management at the Lake Quinault Lodge. The new management felt that the interpretive program may not be within its best interest because of ARA's previous experience in Denali National Park where the program is self supporting. At Quinault, the interpretive program would be an expense and not a revenue.

To adequately finance the Lake Quinault Interpretive Program for a year, we need $18,800 to pay for GS-5 salary, supplies, overtime and holidays worked, and for special program speakers. This money would provide interpretive programs eight times a week from June 1 through October 1 and three times a week for the rest of year. Also, during the winter the interpreter would be preparing programs for the summer. This seems to be a small price to pay to reach so many of our customers.

WEEKLY

SCHEDULE

United States Department of Agriculture

Forest Service

Olympic National Forest
Quinault Ranger District
Quinault, Washington 98575

THURSDAY, AUGUST 3, 1989

8:00 P.M. - EVENING PROGRAM
SLIDE-SHOW: "THE FOUR SEASONS OF THE QUINAULT"
A pictorial journal capturing the changing scenes throughout the four seasons of the Quinault Ranger District.
Meet at the Lake Quinault Lodge Auditorium.

FRIDAY, AUGUST 4, 1989

9:30 A.M. - A GUIDED WALK ALONG LAKE QUINAULT
Distance: 1 1/2 miles. Time: 1 1/4 miles.
Meet at the Forest Service Ranger Station.

8:00 P.M. - EVENING PROGRAM
FILM: "THE PREDATORS"
Narrated by Robert Redford, this film shows the life and habitats of the predators and their role in the delicate ecology of the wilderness.
Meet at the Lake Quinault Lodge Auditorium.

SATURDAY, AUGUST 5, 1989

9:30 A.M. - A GUIDED WALK ON THE QUINAULT LOOP TRAIL
Distance: 1 1/2 miles. Time: 1 1/2 hours.
Meet at the Forest Service Ranger Station.

7:00 P.M. -7:30 - A VISIT BY SMOKEY AND WOODSEY AT THE LAKE QUINAULT LODGE
Bring your camera and have your picture taken with our friends of the forest before the evening program.

8:00 P.M. - EVENING PROGRAM
FILM: "UP IN FLAMES: HISTORY OF FIRE FIGHTING IN US FORESTS"
This documentary uses actual footage to trace the improvements in fire detection, communication, and suppression technology as tools for fighting fires.
Meet at the Lake Quinault Lodge Auditorium.

SUNDAY, AUGUST 6, 1989

9:30 A.M. - A GUIDED WALK ON THE RAIN FOREST NATURE TRAIL
Distance: 1/2 mile. Time: 3/4 hour.
Meet at the Rain Forest Nature Trail parking lot (one mile towards Highway 101 from the Lake Quinault Lodge).

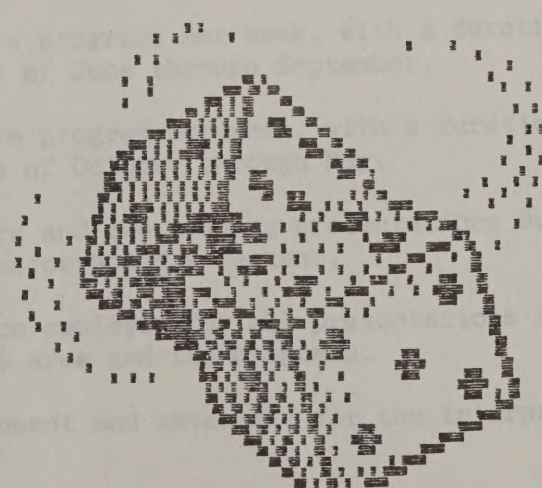
The Forest Service Ranger Station will be open: 7:30 am - 5:00 pm Mon-Fri and 9:00 am - 6:00 pm on Weekends and Holidays.
There will be videos shown hourly on Weekends and Holidays

COLLECTION

AND

PARTNERSHIP

AGREEMENT



COLLECTION AGREEMENT

between

ARA Leisure Services, Inc.

and

OLYMPIC NATIONAL FOREST, USDA-Forest Service

THIS COLLECTION AGREEMENT, made and entered into by and between the ARA Leisure Services, Inc., doing business as the Lake Quinault Lodge, hereinafter referred to as the Lodge; and the Olympic National Forest, hereinafter referred to as Forest Service, under the provisions of the Cooperative Funds Act of June 30, 1914 (16 USC 498),

WITNESSETH:

WHEREAS, The parties desire to provide an educational and interpretive program for customers and visitors to the Quinault area, and

WHEREAS, the Forest Service administers the Olympic National Forest and desires to establish an interpretive program at Lake Quinault (hereinafter referred to as the Interpretive Program), and

WHEREAS, the Lodge desires to participate in the Interpretive Program and grant permission for the use of the Lodge, Lodge grounds, and conference room for this program,

NOW, THEREFORE, in consideration of the above premises, the parties hereto agree as follows:

A. <u>The Forest Service shall</u>:

1. Coordinate the Interpretive Program as agreed upon in the Partnership agreement.

2. Provide six interpretive programs per week, with a duration of 20 minutes, for the months of June through September.

3. Provide one interpretive program per week, with a duration of 20 minutes, for the months of October through May.

4. Provide two guided tours and two evening presentations during any three-day weekend and major holiday weekend.

5. Provide a Forest Service employee for all presentations to answer questions regarding the area and the programs.

6. Provide necessary equipment and materials for the interpretive programs.

B. The Lodge shall:

1. Coordinate the Interpretive Program as agreed upon in the Partnership agreement.

2. Provide a conference room and audio visual equipment for program presentations.

3. Contribute a total of $4000.00 to assist in covering the operating expenses of the Interpretive Program. This will be deposited in the following manner:

   a. $1000.00 per month for June through September.

   b. Billings will be sent by the Forest Service which will be deposited into a collection account.

C. The Forest Service and the Lake Quinault Lodge mutually agree:

1. Either party may terminate this agreement by providing 30 days' written notice, provided that any funds on deposit will be available for expenses incident to closing out the work beyond the period of written notice. Unless terminated by written notice, this agreement will remain in force until September 30, 1989.

2. All parties concerned will take part in an annual review of the program.

3. Nothing in this agreement shall be construed as obligating the Forest Service to expend, or as involving the United States in any obligations for the future payment of money in excess of appropriations authorized by law and administratively made available for this work.

4. No member of, or delegate of, Congress or Resident Commissioner shall be admitted to any share or part of this agreement, or to any benefit that may arise therefrom; but this provision shall not be construed to extend to this agreement if made with a corporation for its general benefit.

5. The participants and other sponsoring parties shall indemnify the United States against any liability for damage to life or property arising from the occupancy or use of National Forest lands under this agreement.

United States Department of Agriculture
Forest Service, Olympic National Forest

By Ted C. Stubblefield Date 7/28/89

Title Forest Supervisor
Olympic National Forest

The Lake Quinault Lodge (ARA)

By Thomas McFadden Date 7-26-89

Title General Manager

By Bruce W. Fears Date July/25, 1989

Title ARA - ~~President~~ RGM

PARTNERSHIP AGREEMENT

between

ARA Leisure Services Inc.
Lake Quinault Lodge

and

Rain Forest Resort Village

and

OLYMPIC NATIONAL PARK, USDI-Park Service

and

OLYMPIC NATIONAL FOREST, USDA-Forest Service

THIS PARTNERSHIP AGREEMENT, made and entered into by and between the ARA Leisure Services Inc. doing business as the Lake Quinault Lodge, hereinafter referred to as the Lodge; and the Rain Forest Resort Village, hereinafter referred to as the Rain Forest Resort; and the Olympic National Park, hereinafter referred to as the Park Service; and the Olympic National Forest, hereinafter referred to as Forest Service, under the provisions of the Multiple-Use, Sustained Yield Act of 1960 (16 U.S.C. 528-531); the Volunteers in National Forest Act of 1972 (16 U.S.C. 558a-558d); and the National Forest Management Act of 1976 (16 U.S.C. 1600),

WITNESSETH:

WHEREAS, The above parties desire to provide an educational and interpretive program for customers and visitors to the Quinault area, and

WHEREAS, the Forest Service administers the Olympic National Forest and desires to establish an Interpretive Program at Lake Quinault, (hereinafter referred to as the Interpretive Program), and

WHEREAS, the Lodge desires to participate in the Interpretive Program and grant permission for the use of the Lodge and Lodge grounds for this program, and

WHEREAS, the Rain Forest desires to participate in the Interpretive Program and grant permission to access Rain Forest property and allow advertising on Rain Forest land, and

WHEREAS, the Park Service desires to participate in the Interpretive Program, and grant permission to use their facilities and to advertise the program on National Park lands,

NOW, THEREFORE, in consideration of the above premises, the parties hereto agree as follows:

A. <u>The Forest Service shall</u>:

1. Coordinate the Interpretive Program.

2. Provide six interpretive programs per week with a duration of 20 minutes, for the months of June through September.

3. Provide one interpretive program per week for the months of October through May.

4. Provide two guided tours and two evening presentations during any three-day weekend and on major holiday weekends.

5. Provide programs which emphasize the natural and cultural history of the Quinault area to be conducted as both formal and informal presentations at the Lodge and other locations around the area. Programs will have a variety of subjects such as:

   a. The four seasons of the Quinault Valley.

   b. Tree planting.

   c. Resource management of the Quinault Indian Nation.

   d. Forest Mangement practices.

6. Provide a Forest Service employee for all presentations who will answer questions regarding the area and the programs.

7. Include guided walks, requested guided tours, and organized drives to other points of interest and around the Lake in addition to the formal presentations.

8. Allow the Interpretive Program to use the National Forest Lands. Ranger Station conference room, and other facilities as needed.

9. Advertise weekly the upcoming interpretive programs at various sites in the local community including the Forest Service Ranger Station, the Lodge, the Rain Forest, and the National Forest campgrounds.

10. Provide necessary equipment and materials for the interpretive programs.

11. Provide a request list of movie films and movie projectors to the Park Service prior to the summer season and return all borrowed items as scheduled.

B. <u>The Lodge shall</u>:

   1. Coordinate all matters relating to the Interpretive Program with the Quinault District Ranger or assigned Acting Ranger.

   2. Provide a conference room and audio visual equipment for program presentation.

   3. Advertise the Interpretive Program on the Lodge premises.

C. <u>The Rain Forest shall</u>:

   1. Coordinate all matters relating to the Interpretive Program with the Quinault District Ranger or assigned Acting Ranger.

2. Advertise the Interpretive Program on the Rain Forest premises.

3. Allow the Interpretive Program to access Rain Forest property to visit points of interest such as the record size Sitka Spruce tree.

D. <u>The Park Service shall</u>:

1. Coordinate all matters relating to the Interpretive Program with the Quinault District Ranger or assigned Acting Ranger.

2. Advertise the Interpretive Program at the Quinault Sub-district Ranger Station, campgrounds, and on the travelers information radio system.

3. Furnish a naturalist one time per month during July through September for interpretive programs.

4. Make resources such as movies, slide shows, and books available to the Interpretive Program. The Forest Service will return all items as scheduled.

5. Provide facilities for Interpretive Programs such as Park Service roads and campgrounds.

6. Provide radio transmission and maintenance for a traveler's information system (TIS) that serves visitors to the Quinault area.

E. <u>The Forest Service, Lake Quinault Lodge, Rain Forest Resort Village, and Park Service mutually agree</u>:

1. Any party may terminate the agreement by providing 30 days' written notice. Unless terminated by written notice, this agreement will remain in force until <u>September 30, 1989</u>.

2. All parties concerned will take part in an annual review of the program.

3. Nothing in this agreement shall be construed as obligating the Forest Service to expend, or as involving the United States in any obligations for the future payment of money in excess of appropriations authorized by law and administratively made available for this work.

4. No member of, or Delegate of, Congress or Resident Commissioner shall be admitted to any share or part of this agreement, or to any benefit that may arise therefrom; but this provision shall not be construed to extend to this agreement if made with a corporation for its general benefit.

5. The participants and other sponsoring parties shall indemnify the United States against any liability for damage to life or property arising from the occupancy or use of National Forest lands under this agreement.

The Lake Quinault Lodge (ARA)

By ~~Thomas McFadden~~ Date 7-26-89
Thomas McFadden

Title General Manager

The Rain Forest Resort Village

By Date 7-27-89
David C. Morrison

Title Resort Owner

United States Department of Interior
National Park Service, Olympic National Park

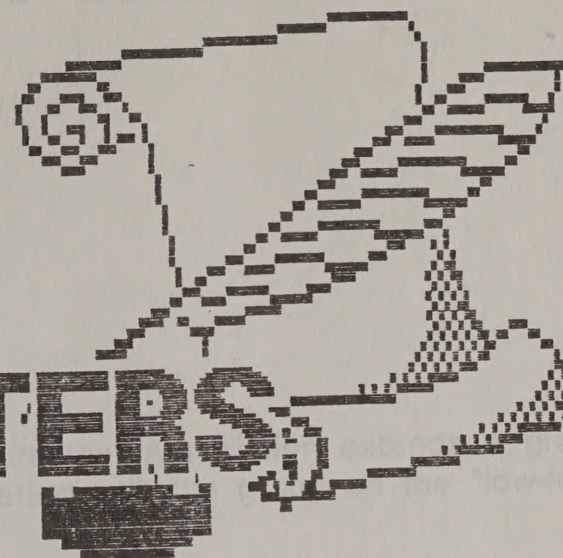
By Francis Kocis Date 7/27/89

Title Sub-District Ranger
Olympic National Park
Quinault River Ranger Station

United States Department of Agriculture
Forest Service, Olympic National Forest

By Date 7/28/89
Ted C. Stubblefield

Title Forest Supervisor
Olympic National Forest



LETTERS,

NEWSPAPER ARTICLES,

THANK YOU NOTES

University of Washington Retirement Association

Retirement Center AD-21 • 76 Administration Building   University of Washington • Seattle, WA 98195 • (206) 545-1717

October 12, 1988

Jean Mernaugh
Quinault Ranger Station
Quinault, WA 98575

Dear Jean,

The University of Washington Retirement Association extends a grateful thanks to you for your time and effort with the group on the "low-level" walk.

Those accompanying you were all generous in their praise of you and your sharing of expertise as a naturalist and informed guide.

You related so well to our group of seniors, with knowledge of just the right pace to go and enough information to enhance their hike.

Sorry I was unable to greet you at the finish, but hopefully we will meet again next year.

Sincere best wishes for a successful program in the Forest Service.

Gratefully,

Jan Van Law
ch

Jan Van Law

Gene

ARA Services

ARA LEISURE SERVICES, Inc.

LAKE QUINAULT LODGE / P.O. BOX 7 / SOUTH SHORE ROAD / QUINAULT, WA 98575

22 October 1988

Mr. John Henshaw
Quinault Ranger District
Olympic National Forest
Quinault, WA 98575

Dear John:

One of the high points of my first summer season here has been the interpretive program by the Forest Service. The public reaction to these programs has been enthusiastic and highly positive.

With few precedents to guide us, it was a summer-long experiment with schedules, types of presentation, personnel and locations, yet none of this seemed to detract from the quality of program to the visitor.

You and Pete Erben are to be commended for so vigorously supporting the idea and development of this interpretive program, and Jean Mernaugh's creative energy and obvious enjoyment of the public contact was a tremendous asset in this first summer. I only wish that "Smokey and Woodsy" could be regulars on the Lake Quinault Lodge staff!

Hopefully what has begun will be continued and expanded. The Lodge and the Forest Service have mutually benefitted and I promise that the Lodge will be a willing and active partner with you as this very fine program continues.

Sincerely,

R.E. Harrison

Richard E. Harrison
Manager
Lake Quinault Lodge

Rolltop Roundup **by Al McCombs**

Chino Champion
Chino Calif.
7-29-88

Stuck with a buffalo lick

We came across a buffalo lick on the tip of the Olympic Peninsula this summer, and it's become quite a conversation piece. We carried it across the Strait of Juan Del Fuca and into Canada, then back into the United States, dumping it in the lap of Mr. Hertz when we arrived at Seattle Airport.

The buffalo lick was a wavy tongue mark across the passenger window of our rented car. "If I hadn't had the window up, it would have licked me," Gretchen kept reminding me throughout the rest of our trip.

The lick came while I was pointing my camera out the other side to get a picture of a buffalo mom and her calf, which was getting licked at the same time as papa was messing up our window. We were in the Olympic Game Farm at Sequim, east of Port Angeles, where many movies are taken because of the large collection of wildlife, including bears, wolves, bison, zebra, yak, elk, prairie dogs and so forth. It's like driving through the San Diego wild animal zoo.

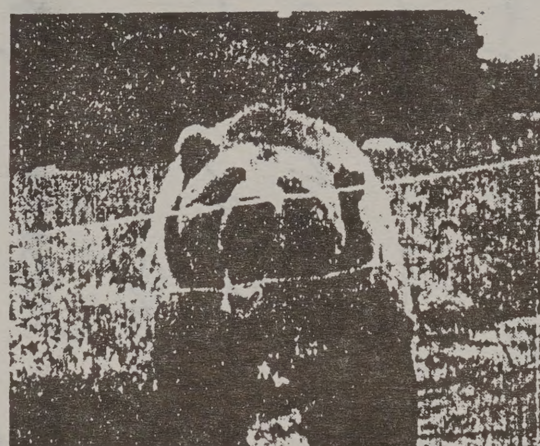
We had left behind the Olympic rain forests and a three-day stay at Lake Quinault, a low elevation lake surrounded by steep mountains. The Lake Quinault Lodge is a comfortable resort with its roots in the 1920s. A sweeping lawn rolls down from the lodge to the rich blue lake.

Highlight of this visit was Jean Mernaugh's guided tour through the rain forest. This pint-sized forest ranger gave up driving a tour bus in Alaska to put her zoology degree from the University of Washington to work in the forest. Not to be outdone by the adjacent National Park Service, the Forest Service built a headquarters next to the lodge last year, and this year approved Ranger Mernaugh's plans for naturalist programs. On her own she laid out two tours and developed nature programs for evening entertainment.

"Lichen is really a neat kind of thing," was typical of the down to earth comments we heard from our young trail guide. Her enthusiasm was catching as we toured the stands of spruce, hemlock, cedar and Douglas fir, where she pointed out types of fern, and various berries. In a rain forest every inch, including trees live and dead, is cov... h growth of some kind. Lichen is a the rest... compatible relationship between alga and fung... Jean explained.

I was proud to be the only one to identify the

A lick for a buffalo calf.



They told us to stay in our cars.

California redwood which stood in front of the lodge. It was imported many years ago, our ranger explained. Redwood is not native to the area because of the occasional severe winter cold which kills it, she said.

As we swung north... US 101, which circles around the Olymp... ...nsula before heading south to a term... is at ... Mexican border, we stopped at Lake C... ent Lodge for a bite to eat. This was another pretty lake setting. Susan, the tall blond waitress who served our breakfast, told us she had been to the Chino Band Parade as a drill team member with the Arcadia High band, which we recalled had won a number of prizes.

I asked her why there weren't many fishermen to be seen, because the lakes and streams were obvious lures for sportsmen. She said that Lake Cresent wasn't stocked, and that her father, an Arcadia High teacher who is a seasonal park ranger there, had been fishing the lake for five years without luck.

Before arriving at Lake Quinault we had taken a side trip to Ocean Shores, west of Aberdeen. We were in Grays Harbor County, named for yankee mariner Robert Gray, who discovered a "well sheltered, promising harbor" there in 1792, the same year he found the Columbia River.

At the Washington Coast Chamber of Commerce information center we met Gene Woodwick, one-time high school player who had spurned a U of W football scholarship because of "lousy grades" and joined the Navy. After 20 years he retired and went to get his college degree, doing so with a 4.0 average.

Gene was about as enthusiastic a promoter for the area as we could find, and he urged us to visit Port Townsend before going on to Canada. So we left Quinault a day early to reach this Victorian village on a point of land in the upper northeast corner of the peninsula. We were glad we did.

We spent the night at Manresa Castle, a former monastery on a hill above the town. The old town next to the harbor was full of colorful brick buildings of a century ago, while much of the town sat on the high bluff above, including an old 3-story brick courthouse and the 3-story graystone post office of the same era.

Port Townsend was named by Captain George Vancouver, who arrived the same year as Robert Gray, and found his own "very safe and capacious" harbor.

At Port Townsend is Fort Worden, a former military post, now a state park and conference center, where the movies "An Officer and A Gentleman" and "The Caine Mutin... filmed.

The next day we boarded the first... ferries which would take us to Vancouver Is... ...d, and a run-in with a prison guard.

Lake Quinault Lodge

Monday July 24 1989

Dear Service Managers,

Our three day stay here at Lake Quinault Lodge has been a pleasant mix of exploring the rainforest & relaxation. We found the service & the personnel at the Lodge gracious.

Our stay was greatly enhanced by the "Nature trips" with Jean Mernough of the Forest Service. She brings a wonderful personal sparkle to the excellent information she shares.

Thank you ——— [illegible signature]

P.O. Box 7, Quinault, WA 98575
Phone (206) 288-2571 WA only 800-562-6672

May 7, 1989

Dear Jean (and all the rest of the
people who made it so good)

Thank you so much for sending us the picture of our wonderful group at your very first Elderhostel.

As veterans of several years of 'hosteling, we can tell you that yours ranks right up there with the best of them. We really loved the spirit of all those involved, the classes, as well as the especially good food and lodgings.

Jean, you have such a warm, bubbling personality that it would have been very hard not to enjoy ourselves under your care....and we did feel cared for.

You and Clem really gave us a super fun and learning experience.

I was so interested in all your classes that I was inspired to write the enclosed poem in response.

Keep up the good work.

Vern and I hope to be able to return for another session with you soon.

Very sincerely yours

Dorothea Townsend

5916 Central Park Drive
Aberdeen,Wa. 98520
July 15, 1988

Administrator
Quinault Ranger Station
Quinault, Wa. 98575

Dear Sir:

I would like to express my appreciation for the interesting tour we had in the park last Tuesday--we seniors.

You have a beautiful building, and such courteous workers. We especially enoyed our guide, Jean Mermaugh, such alively entertaining gal. She really made our day, so humourous and kind.

We are really proud of this facility and the staff. Thank you so much.

Gratefully,

Peg Powell

Dear Jean,
Thank you for
making our tour of the
Rain Forest so special!
Gratefully
Peg Powell

Dear Jean.

Thank you for

making our tour a big

Jean Harmough special

Gratefully

Roy Powell

Polly Cody
64 Wagon Trail
Black Mountain, N. C. 28711

July 4, 1988

Dear Jean,

Wow! I am truly impressed with the research abilities of the U.S. Forest Service. & I do appreciate your prompt reply, all the pictures and identification. It never occurred to me that a hand lens would help.

With your enthusiasm for this job you should go far. Here in the Smoky Mountains they often have wildflower pilgrimage of several days. You'd enjoy doing that.

I have a wildflower garden along a brook under towering oaks and maples and I really enjoy the succession of plants.

... were welcome treats, and we thank you for that. If you are ever in North Carolina, come see us!

Sincerely

Polly & H. Cody

You were great - Welcome visit at Elmmiville a "special" event.

H. Cody

Best to your friends in the Ranger's office.

August 1, 1988

Dear Jean,

My husband and I were staying at the Lodge last month and very much enjoyed your 2 1/2 mile walk on Saturday morning, July 9.

At the end of the walk, if you recall, we asked you a few questions and said we'd send you the article from our newspaper.

Here it is with best wishes -

McCombs
3031 Riverside Way
Chino, CA. 91710

INDUSTRY, CA 917 4A PM 3 AUG 1988

Miss Jean Mernaugh
Nationa Forest Service Headquarters
South Shore Road
Quinault
Washington 98575

Plimpton
Rt 2 Box 1272 A
Hoquiam, Wash.
98550

OLYMPIA, WA 985
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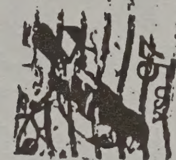


Jean Kavanagh
c/o Forest Service
Quinault, Wash.

Dear Jean,

I want to thank you for coming to Day Camp and helping with the plant identification. The kids really got a lot of good information and I think it is really important that they see female role models in F.S. uniforms and other professional job spots.

Hope to see you there again next year!

Sincerely,
Jude

BUILDING DONOR SUPPORT FOR YOUR NATURE CENTER

Margaret A. Kohring, State Director

The Nature Conservancy
1313 S.E. Fifth Street
Minneapolis, MN 55414

Abstract

The key to building donor support for your nature center is organization and relationships with those who enjoy your programs. Organization is necessary to determine who is capable of helping you, to gain the forum to explain the need, and then to make the presentation. The fund-raising axiom used often is ''People give to people!'' Thus the relationships you are able to build are the second critical ingredient in raising the financial resources you need for your nature centers. This paper will focus on how to raise funds as a naturalist or administrator without a professional fund-raiser.

Fund-raising is both a science and an art. The science aspects of the fund-raising include a clear idea of why the funds are needed, the information system to track donors and the selection of prospects. The art involves how to reach the people, make the presentation and how to follow up after the contact is made. All three are needed in order to appeal to individual donors for support of your nature center.

Although it sounds rather elementary, the first step to successful fund-raising is to have a clear idea of why the funds are needed. This can be developed by consensus of the staff, board or administration by 1) a simple process of meeting once or 2) an elaborate strategic planning process. All involved must recognize your fund-raising priority as important and be willing to help. A common mistake in fund-raising is to disregard individuals direct or indirect participation in the process. The janitor, naturalist, and board all need to know the plan and be able to present it to visitors.

After consensus is reached a short proposal can be developed. The proposal should include background information on the center, (why you need funding), why you need support, the budget and timetable for completing the project. For individual donors try to refrain from writing more than five pages. A photograph or two of the nature center activities or what you want to acquire will strengthen your appeal.

Be realistic in choosing the fund-raising goal. Start small if you do not have a proven track record in fund-raising; let your success build your confidence and of those around you. Your staff, board and administrators will be helpful in determining the goal. You can always do the project in phases if necessary.

Before you start looking for donors you need to have a system in place to track the information. It can be as simple as an alphabetized file card system, cross referenced by donor interest, or one of the computerized donor information

systems. Whatever level of complexity you need, be systematic about maintaining the donor information system.

The drafting of a prospect list seems onerous and stops many from starting a fund-raising project. The first step is to think about those who may be interested in giving. Look at those people who have given in the past, or those who are volunteers or Board Members. Read the newspaper, listen to the radio and to people around you to pick up names of donors. At the same time it is important not to discriminate. Some of the largest donors with whom I have worked would be considered unlikely, if I used society's definition of what constitutes a wealthy person.

The ideal situation is to have a Board of Trustees with one or two people who have raised funds in the past. These people can contribute to the planning process, review your donor list and make calls. If you do not have a Board, think about bringing a group of interested people together to serve as a committee. Look for people committed to your center, who have leadership capabilities and have some fund-raising experience.

When the list of individuals is developed, try to sort it by giving categories. You might have $1,000 and above, $100 and above, and $100 and below categories. Target the top group first for cultivation and solicitation. In most fund-raising campaigns ninety percent of the funds come from ten percent of the people. Solicit as much input as possible to determine the targeted amount. If you go to the theatre, the orchestra or see the annual report of another organization, check the individuals giving to determine what is reasonable.

People give to people whom they know, respect, and trust. Particularly when focusing on individuals, it is important to build a relationship. This can be done through someone they know inviting them to a program, walk or special event. People like special experiences that not everyone can have. This might be a special walk with a naturalist, dinner with an expert in Peregrine Falcon reintroduction before a program on that topic, or a trip to see a natural area which is closed to the public. Use these informal times to get to know the person, introduce them to your center and to get to know you. People will tell you many things if you are there to listen. After the meeting record what you have learned about the person on your donor information system. This will help you as you determine their interest and what they are likely to support.

After you have developed a relationship or made a good contact, you are ready to make a presentation. Let the person know by letter that you want to meet them to discuss your project and that you will call them to schedule a convenient time to meet. Follow up on this promptly.

Two people make an effective team when visiting someone. The person talking does not have the luxury of watching the reaction of the prospect. The second person does. The second person can add what is needed to make the presentation more effective. Do not be afraid to ask for the funds, you need them and you have worked for this opportunity to request help. The only way you will reach your goal is to ask for support.

After the meeting analyze what went well, what could be improved and what you learned. Follow the meeting with a letter and the proposal requesting funds for the project. You can call to ask whether the person has any questions about the request.

When you receive a major gift, call and thank the person immediately. Follow the phone call with a thank you letter. When the work is done let the donor know their funds were used effectively. Recognize the donor who gave with an appropriate thank you. This can be by publicizing their generosity in a newsletter, arranging a special field trip for major donors or giving them a plaque that names an area or item in their behalf. Donors are generally clear about how they want to be recognized.

After the major donors are solicited, work down the list using the most appropriate approach. The second category of donors must be invited to a meeting where a presentation is made on the need. Follow up this with a letter. The third category might receive a letter from the director with a request for support. For all categories, remember: You can never thank people enough for what they have done.

Through careful planning, selection of prospects, and asking for support you can obtain the resources needed for your nature center!

Coop. Associations
(PNNPFA)

This has been another exciting year of PNNPFA partnership for the Pacific Northwest Region of the Forest Service. This year we welcomed ten more new outlet operations in the Region thanks to the generous support of the board and the help of the home office. These new locations include Snoqualmie Pass Visitor Center on the Mt. Baker-Snoqualmie NF, the Twisp Ranger District on the Okanogan NF, the Hood River Ranger District on the Mt. Hood NF, the Ashland Ranger District and the Medford Supervisor's Office on the Rogue River NF, the Cottage Grove Ranger District on the Siuslaw NF, the Cle Elum Ranger District on the Wenatchee NF, the Gold Beach Ranger District on the Siskiyou NF and the Sweet Home Ranger District on the Willamette NF.

In addition to these locations two new "moving" outlets became operational. These are the "bookmobiles" operated on the Columbia Gorge and Zigzag Ranger Districts of the Mt. Hood NF. These are government mini-vans with portable sales operations. An information banner is hung on the van and uniformed employees and volunteers staff them. They were developed to meet a special need--to take the services our visitors desire to where they recreate, instead of hoping they will find our offices. One bus visits popular spots along the Columbia River Gorge Scenic Highway while the other visits popular Mt. Hood area campgrounds.

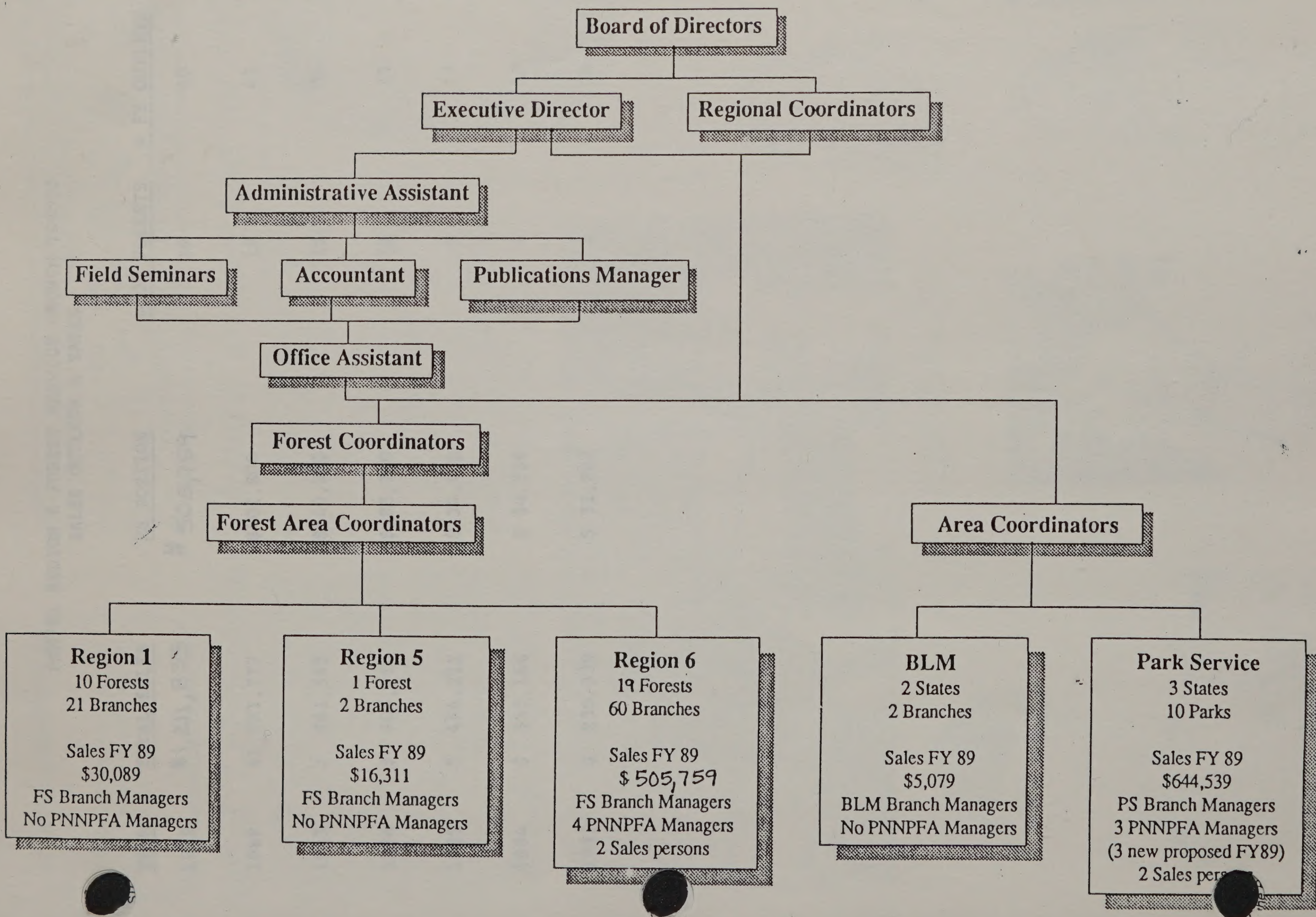
This was also the first year for field seminars on Oregon National Forests. The Deschutes, Mt. Hood and Siuslaw National Forests offered a variety of seminar subjects including sketching, photography, and nature writing at Oregon Dunes and Lava Lands, coastal environments at Cape Perpetua, Oregon Dunes geology, central Oregon volcanic processes, Newberry Crater natural history, Mt. Hood geology and Oregon coast human history. In addition, programs at Mount St. Helens were continued and expanded.

The Forests have been working on or have completed many of the special projects funded by the association. The Regional Office and association home office completed the National Forest Campground Directory and it has already met with rave reviews. National Forest visitors have been asking for such a directory for years and we are delighted to be able to offer one.

Seventy-five new sales items were approved for Regional sales with a steady increase in human history materials.

We look forward to another year of sales growth and outlet expansion. We appreciate the hard work of the home office this past year and thank them for their patience and understanding.

Pacific Northwest National Parks and Forests Association
Organizational Chart



PNNPFA REGION 6 FOREST SERVICE GROWTH TRENDS
SALES OUTLETS & SALES

YEAR	TOTAL SALES	FS PORTION	# OF FORESTS	# FS OUTLETS
1989	$1,211,835	$505,759	19	60
1988	$1,021,377	$402,800	19	43
1987	$ 861,565	$340,000	15	34
1986	$ 603,110	$183,700	12	25
1985	$ 484,212	$134,422	9	18
1984	$ 353,166	$ 84,536	6	17
1983	$ 230,339	$ 31,209	6	16

USDA-Forest Service, R-6
(Pacific Northwest Region)
Mar. 4, 1988

greensheet

Host Achievement Award announced for 1987

Fourteen NFs and two RO Units submitted 19 nominees for the 1987 Regional Host Achievement Award. The winning recipient and nominees were recognized at the recent Regional Leadership meeting by Regional Forester Jim Torrence who presented the award to the 1987 winner.

"Every year I am pleased that the nominees represent a wide selection of our people providing quality customer service in the Host image," said Jim Torrence.

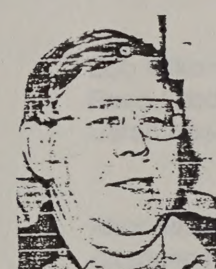
Polly Feehan from the Twisp RD, Okanogan NF, was the recipient of the 1987 Regional Host Achievement Award. Polly is a Wilderness Ranger who has provided quality service to visitors and to her fellow District employees.

Among Polly's outstanding accomplishments has been her work with a group of physically challenged adults and youths. A local outfitter has for several years guided into the Lake Chelan-Sawtooth Wilderness, groups of people who are deaf, blind, or deaf and blind. Polly has worked with these special visitors developing for them a

(continued on page 4)

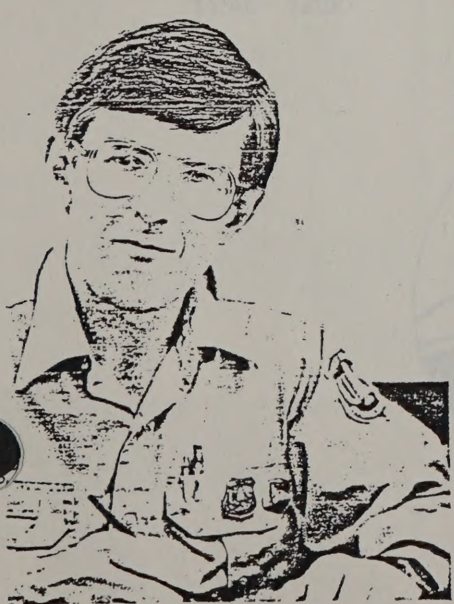
Polly Feehan—Okanogan NF (Twisp RD)—1987 Regional Host Achievement Award recipient.

Chuck and Marge Lindsay—Olympic NF (Quilcene RD)



Bob Carlson—Fremont NF

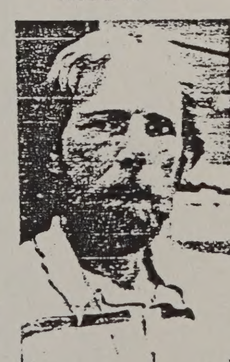
Claudia Finley—Mt. Hood NF



Steve Eubanks—Willamette NF

Renee Corso—Gifford Pinchot (Mount St. Helens NVM)

Carol Broddus—Wenatchee NF (Lake Wenatchee RD)



George McNicholl—Colville NF (Kettle Falls RD)

"REACHING OUT TO SERVE"
PEOPLE-SERVING-PEOPLE DAY IV
March 6-7

HOSTED BY: GIFFORD PINCHOT NF & MOUNT ST. HELENS NVM

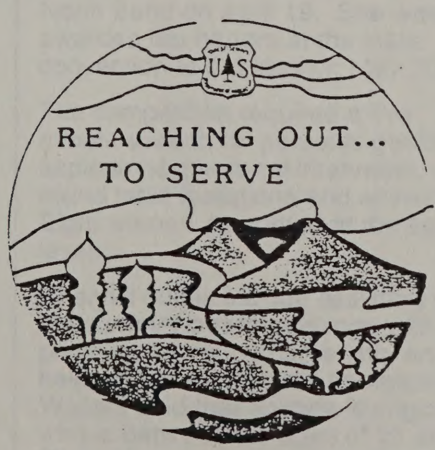
TUESDAY - MARCH 6

10:30 - 12:30	Registration	
12:30 - 12:35	Welcome & Information	Jim Pollock Reed Gardner
12:35 - 12:45	Kickoff	Lyle Laverty
12:45 - 2:45	Guest Speaker 1990 Leadership	Glen Hiemstra
2:45 - 3:00	Break	
3:00 - 4:00	PSP Idea Sharing	Attendees
4:00 - 4:15	Break	
4:15 - 5:15	PSP Idea Sharing Continues	Attendees
5:15 - 6:00	Break	
6:00 - 6:30	Social Time/No Host Bar	
6:30 - 7:30	Buffet Dinner	
7:30 - 8:00	Awards Presentation	Dick Buscher

==

WEDNESDAY - MARCH 7

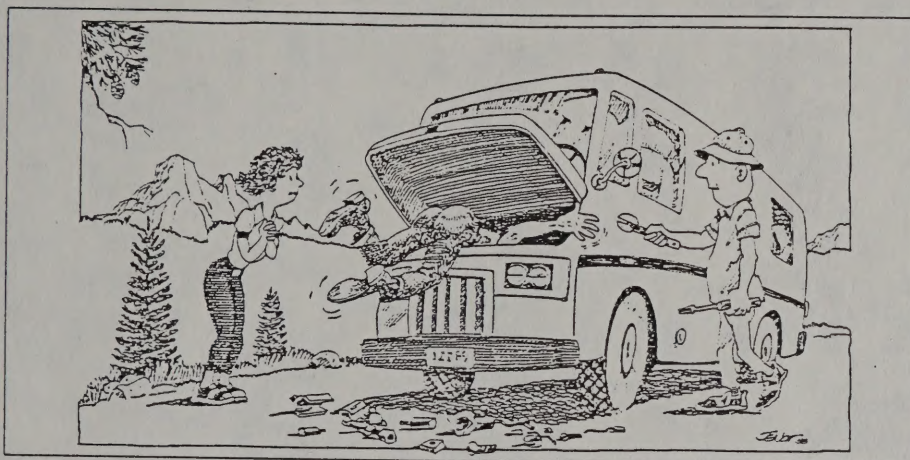
7:00 - 8:00	Continental Breakfast	
8:00 - 8:15	Second Day Kickoff	Bob Williams
8:15 - 8:45	Gifford Pinchot NF Shares	Reed Gardner
8:45 - 9:30	Guest Speaker Partners in Customer Service	Sarah Koss
9:30 - 10:00	Break	
10:00 - 10:45	Group Discussions	Attendees
10:45 - 11:45	Group "GEM" presentations	Attendees
11:45 - 12:00	Wrap up	Tom Corcoran



People Serving People Corner

Stranded Motorhome

Returning from the field one evening, Art Camden, engineering technician on the Santiam Zone of the Willamette NF, stopped to help a couple stranded with their motorhome near the summit of Santiam Pass. After helping to determine that the problem was a broken fuel pump, Art took down all the necessary information and drove back to town. On his own time, Art purchased a fuel pump, drove thirty miles back to the stranded visitors and installed the pump. The couple was extremely grateful, and very touched by Art's kindness and willingness to go so far out of his way on his own time to help them.



FS Honors Mineral Operator

Wayne (Red) Lefley, of Prineville, Oregon, was honored March 15 by the Forest Service at the BLM/FS PNW Minerals Industry meeting in Portland, where he was named Mineral Operator of the Year. Regional Forester Jim Torrence presented the award.

Red conducts his mining operation in the Deer Creek area near Baker, Oregon on the Wallowa-Whitman NF. Red was commended for his outstanding reclamation practices, for demonstrating good environmental stewardship and for adherence to regulations.

He revegetated streambeds with grass and with small spruce and ponderosa pine trees. Red was also recognized for taking pride in his work and for making an attempt to do the job correctly.

Greensheet

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Gary Cordova, Editor No. 1991

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Walters is Young Career Woman

Cheryl Walters, forester and PAO for the Mapleton RD has been named "Oregon State Young Career Woman" by the Oregon Federation of Business and Professional Women's Clubs.

Cheryl earned this honor after first being selected as Young Career Woman for the Reedsport-Gardiner BPW Club earlier this year. She then prevailed in the Southwestern Oregon District Conference competition in North Bend on April 19. She was awarded top honors at the state convention in Ashland on May 20.

The competition required a five minute speech on personal goals and aspirations, personal interviews, and round table questions and answers. Eight women competed at the state level.

Cheryl's duties include assisting at the summer board meetings with planning for young careerists, and helping with next year's competition. Walters said that anyone is eligible who is between the ages of 21 and 35 and has been employed for one year.

Alsea POP Day

On May 25, 1989, Michael da Luz, Alsea District Ranger on the Siuslaw NF, decided to have a P.O.P Day (Put off Paperwork). The objectives for the day were to assemble district folks who do not usually work together; make a contribution to the local community; utilize the resources on our district; do something that was fun; relax and have a good time.

We divided into five groups. One crew worked at the Wayside on Mary's Peak putting gravel on the trails and around the restrooms, burned slash and picked up garbage. The Alsea Rural Health Clinic provided us with a list of people who needed firewood, but were unable to get it themselves, so another group cut wood. Approximately twenty cords of firewood were cut and delivered as a result of everyone's efforts. Another group made lunch for all who participated out in the field. Special thanks go to the Wellness Commitee for providing the wonderful meal.

Having met our objectives, we went home with sore muscles but lots of smiles!

Detailers are Editors

This issue of the Greensheet had three editors. Kathy Campbell from the SO on the Umatilla NF, Renee Corso from the Mt. St. Helens on the Gifford Pinchot NF, and Sandy Erickson from the SO on the Okanogan NF cooperatively edited the articles. Kathy and Renee did much of the organizing and editing, while Sandy finished up editing, and worked on layout. The three were on detail for regular editor, Gary Cordova. Also assisting was Olga Calderon, a seasonal employee.

Public Forum Column

Do you have an opinion about or a solution to a Forest problem? If you feel strongly about any of the issues the USFS is currently facing, and would like to share your thoughts with Greensheet readers, send us your article. We will publish it in this special column.

1990 Pacific Northwest Field Seminars

Pacific Northwest Field Seminars

Here are unparalleled opportunities to enjoy outdoor learning in magnificent surroundings in Washington and Oregon, with each seminar conducted in a natural area of great beauty and significance. Seminar topics and instructors have been chosen for your maximum benefit and enjoyment. College credit is available for selected seminars. Food and lodging are not included in most cases. Return the coupon for a complete catalog with all details, including tuition.

WASHINGTON SEMINARS

MOUNT RAINIER NATIONAL PARK

OIL PAINTING June 12-14
Learn to paint with spontaneity and confidence in superb natural settings. Mark Downey $90

BACKPACKING FOR WOMEN July 14-15
Gain experience with the basics necessary to plan and enjoy backpacking. Kathy Cushman $70

ANCIENT FORESTS OF RAINIER July 14-15
Explore and classify old-growth forests from valley floor to alpine slopes. Rick Ells $70

NATURAL HISTORY July 20, August 4
An easy-paced study of the wonders of Mt. Rainier. *Suitable for wheelchairs.* Barbara Gross $25

WILDFLOWER PHOTOGRAPHY July 21-22
Learn the basic techniques that distinguish quality photography from snapshots. Rick Ells $70

BIRDS OF MT. RAINIER July 6-8
Enjoy a quest for diverse birdlife with an informative leader. Dr. Phil Mattocks $80

CLASSIC BLACK AND WHITE July 27-29
Enjoy new experiences, gain skills in artistic b/w photography. Mathias Van Hesemans $120

NIGHT SKIES OF THE NORTHWEST July 28
Take a galactic tour of the universe from high on the slopes of Mt. Rainier. Steve Mackey $40

MOUNTAIN PHOTOGRAPHY August 2-5
Improve your skills in outdoor color photography with coaching from a recognized expert. Robert Stahl $100

GLACIERS OF MT. RAINIER August 3-5
Get a first-hand look at some of the 25 glaciers and their dynamic forces. Carolyn Driedger $100

BEGINNING BACKPACKING August 4-5
Gain hands-on knowledge and step-by-step experience in backpacking and camping. Rick Ray $70

FAMILY CAMPING August 4-5
Bring your children and enjoy this confidence-building experience. Rick Grandstrom $70

SOUNDS OF WILDERNESS August 5-6
Listen and learn how sensitive your ears can be to the natural soundscapes of wilderness. Jonathan Storm $50

ALPINE ECOLOGY Aug. 10-12
Invigorate your mind and body while studying high-elevation plant communities. Dr. Ola Edwards $80

FIELD SKETCHING Aug. 11-12
Learn techniques for capturing wildlife and scenes on paper. Ramona Hammerly $70

NATURE WRITING Aug. 16-19
Develop and refine your writing skills in nature's inspiring classroom. Ann Saling $80

BEGINNING BACKPACKING Aug. 18-19
Gain hands-on knowledge and step-by-step experience in backpacking and camping. Todd Wentworth $70

WONDERLAND TRAIL GEOLOGY Aug 17-19
Three days of studying Mt. Rainier's geology on this outstanding scenic trail. Carolyn Driedger $100

FAMILY BACKPACKING Aug. 18-19
Discover that backpacking with children is fun and rewarding. For children 6 & older. Judy Runge $70

GEOLOGY OF MT. RAINIER Aug. 24-26
Explore lava, pyroclastic flows, and tephra on Seattle's nearby volcano. Dr. David Frank $80

MOUNT ST. HELENS NATIONAL VOLCANIC MONUMENT

ECOSYSTEM RECOVERY July 14
Study the surprising recovery of life on Mount St. Helens ten years after its eruptions. Charlie Crisafulli $50

HIKING VOLCANIC LANDSCAPES July 14-15
Explore Mount St. Helens on foot and spend a night on its slopes. Rusty Brennan $70

YOU AND YOUR CAMERA July 21-22
Capture the beauty and power of Mount St. Helens in color or b & w with the help of an expert. Mathias Van Hesemans $120

BATS AND CAVES July 27-29
Study the little-known lives of bats and other creatures in old lava tubes of Mount St. Helens. Mark Perkins $80

THE VOLCANO'S WILD SIDE Aug. 17-19, Aug. 24-26, Sept. 7-9
A first-hand look at Mount St.Helen's crater with a volcanologist. Christine Jonientz-Trisler $85 *

ONE LINK IN THE RING OF FIRE Sept. 14-15
Explore the volcano area and monitor its seismic activity. *Suitable for wheelchairs.* Christine Jonientz-Trisler $85 *

ELK OF MOUNT ST. HELENS Sept. 8-9
A field study of elk herds during the rutting season. Dr. Dwayne Paige $65

COULEE DAM NRA

TRACKING THE GREAT FLOOD June 16-17
Learn about continental glaciation and the catastrophic end of prehistoric Lake Missoula. Phil Hanson $95 *

CEDAR RIVER WATERSHED

STALKING THE CASCADE'S LARGEST MAMMAL April 7-8, Sept 22-23
A field study of Seattle's nearby elk herds in spring or fall. Dr. Dwayne Paige $65

OREGON SEMINARS

CAPE PERPETUA SCENIC AREA

COASTAL ENVIRONMENTS June 15-17
Satisfy your curiosity about these lush, beautiful coastal forests. Tom Smith $80

YOU AND YOUR CAMERA June 22-24
Enjoy outstanding scenery while improving your photographic skills. Mary Smothers $80

BIRDING ON THE COAST June 29-30
Accompany a marine biologist to study bird behavior in their summer habitats. Robert Olson $65

ART AND NATURE July 27-29
Release the artist within you at Heceta Head Lighthouse on the dramatic Oregon Coast. Sarah Scholfield $100 *

CRATER LAKE NATIONAL PARK

YOU AND YOUR CAMERA Aug. 3-5
Develop your photographic artistry in a superb setting. Mathias Van Hesemans $100

JOHN DAY FOSSIL BEDS NM

NATURAL HISTORY OF THE CLARNO BASIN June 24-30
Six days of geology, natural history, fossils and minerals. Base camp is the Hancock Field Station. Marvin Pistrang $250 *

NATURE PHOTOGRAPHY May 11-13, Oct. 6-7
Interpret dramatic volcanic and eroded landscapes in the high desert. Linda Moore $80, $60

LAVA LANDS GEOLOGIC AREA

ASTRONOMY AT PINE MOUNTAIN OBSERVATORY July 29
An introduction to the night skies using large telescopes. Lynn Carroll $30

FLORA OF NEWBERRY CRATER Aug. 5
Explore the natural history and beauty of the NW's largest volcanic crater. Dr. Stuart Garrett $40

VOLCANIC LAND & ITS PEOPLE Aug 11-12
Learn how a landscape, born of fire, affected its early people. Larry Chitwood/Jill Osborn $100

CAVE ECOLOGY Aug. 17-19
Study the surprising life and ecology of volcanic caves in this scenic area. Mark Perkins $80

MALHEUR NATIONAL FOREST

GEOLOGY OF THE BLUE MTNS July 28-29
Discover a legacy of continental drift and hunt for world-famous Tertiary fossils. Ellen Bishop $140*

MT. HOOD NATIONAL FOREST

NATURAL HISTORY BACKPACKING Aug. 4-5
An exciting, informative backpack trip into the Mt. Hood wilderness. Rick Zenn $50

GEOLOGY OF MT. HOOD Aug. 10-12
Investigate the origins of this graceful volcano. Pat Pringle & Ken Cameron $80

PURSUING THE WILD MUSHROOM Sept.11-Oct. 2
Expand your knowledge of edible mushrooms and learn to cook your discoveries. Terry Sroufe $65

OREGON DUNES NATIONAL RECREATION AREA

YOU AND YOUR CAMERA June 2-3
Improve your skills as a photographer in this scenic area with the help of an expert. Rick McLean $65

SILTCOOS ESTUARY EXPEDITION Sept. 15
Discover the rich natural history of an estuary, where fresh and salt water mix. Mike Graybill $50

SOUTH SLOUGH NATIONAL ESTUARINE RESERVE

ESTUARINE ECOLOGY July 28
Hike and canoe with a biologist, seeking eagles, herons, deer, elk, and seals. Mike Graybill $50

WILLAMETTE NATIONAL FOREST

ARROWHEADS AND STEAM DONKEYS July 19-20
Delve into the fascinating historical past of the Willamette Valley. Judy Juntenen $110 *

* food, lodging, or transportation included

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Forest Service
Reg. 6 Programs

News from the USDA Forest Service
Pacific Northwest Region/Oregon & Washington

By: Jim Pollock
Interpretive Services Group Leader

Interpretation in the Oregon & Washington National Forests is on a steady and exciting increase. Here are some of the highlights of what's happening.

Area Interpretive Planning: Plans are underway for the following areas - Sweet Home RD, Wind River Valley, Ochoco NF; Lava Lands on the Deschutes NF, Columbia River Gorge National Scenic Area, and Heather Meadows Phase III on the Mt. Baker-Snoqualmie NF. Plans are recently completed for the Johnson Coldwater Complex on the Mount St. Helens NVM on the Gifford Pinchot, Hells Canyon National Recreation Area on the Wallowa-Whitman NF, Mt. Loop Highway, and the Mt. Baker Highway and Mather Memorial Parkway on the Mt. Baker-Snoqualmie NF.

Visitor Centers: The Cape Perpetua VC on the Siuslaw NF has reopened after major renovation with a new movie, new exhibits (install 3/12-16), and new trails and signs. New exhibits will be under contract this fall and winter. The Fields Point Orientation Center on Lake Chelan (Wenatchee NF) will be done next spring. The new Wallowa Mountain Visitor Center at Enterprise is under construction. It is a three-district administrative office and visitor center combined. Planning for the exhibits is now underway. Conceptual planning has also begun for the renovation of the Lava Lands Visitor Center, a new Hells Canyon VC at Lewiston/Clarkston, a Visitor Center at Washington Pass on the North Cascades Highway and the Columbia River Gorge National Scenic Area Interpretive Center.

Interpretive Sites: Numerous interpretive sites are under development, planning, or renovation. Some of these include: Multnomah Falls on the Mt. Hood NF, Deception Falls, Last Spike, White Pass, Heather Meadows and Glacier Public Service Center on the Mt. Baker-Snoqualmie NF, Salt Creek Falls, Slick Creek Cave and Klovdahl Bay Tunnel and headgate on the Willamette NF, Boundary Springs (with Crater Lake NP) and Rogue Gorge on the Rogue River NF, Alder Flat Trail on the Mt. Hood NF, Layser Cave Archaeological site on the Gifford Pinchot NF, Redwood Nature Trail, Big Pine, and the Old Growth Trail on the Siskiyou NF, Divide Cabin and Ochoco Forest camp on the Ochoco NF, Sumpter Valley Railroad Wayside on the Malheur, Hamma Hama Guard Station Trail on the Olympic NF, and Highway 20 Fire Interpretive Sites on the Colville NF. Some recently completed interpretive sites include Natural Bridge on the Rogue River NF, Ape Cave and Trail of Two Forests boardwalk on the Mount St. Helens NVM, Artist Ridge Trail and Skagit Wild and Scenic River interpretive signs on the Mt. Baker-Snoqualmie NF, Coquille Indian Petroglyphs on the Siskiyou NF, Seal Rock Trail and Pioneers Path Trail on the Olympic NF.

Interpretive Association: All 19 National Forests in Oregon and Washington are now members of the Pacific Northwest National Parks and Forests Association. We now have over 60 interpretive sales outlets in Visitor Centers, District, Forest Offices and Visitor Contact Stations. National Forest sales in 1989 exceeded $500,000.

Our Forests, working with PNNPFA, continue to develop new sales items including booklets, guides, slide sets, videos, post cards, posters, and other interpretive products. This summer we are opening 6 new sales outlets. The Association's Pacific Northwest Field Seminar Program this summer includes programs on 4 National Forests - Gifford Pinchot (Mount St. Helens), Mt. Hood, Deschutes, Malheur, and Siuslaw. The first Association Bookmobiles are operating on the Zigzag and Columbia Gorge Ranger Districts on the Mt. Hood NF.

Interpretive Partnerships Program: Interpretive partnerships are taking many forms. Lake Quinault Lodge, Whistlin Jack Lodge, and White Pass Lodge each have a FS interpreter associated with their facility who gives programs. At White Pass Lodge, people can join the interpreter on a chair lift ride followed by an interpretive hike at the top of the lift, or children can attend a safari or a fireside program on Indian Legends. A tri-partnership arrangement between Tri-Met bus system's Special Transportation program, Catholic Resettlement Services and the FS has merged together to make it possible to take 30 Vietnamese refugees to the Mt. Hood NF for a tour! Mt. Bachelor Lodge and Inn of the Seventh Mountain offer FS interpreters giving programs. Folks on the Mt. Hood are meeting with the Columbia Gorge Sternwheeler to work our an opportunity for a FS interpreter to be on board their vessel beginning the summer of 1990! We are working closely with the two State Elderhostel Directors to coordinate their program development on Northwest National Forests. Elderhostel programs are currently underway on the Quinault Ranger District at Lake Quinault Lodge. On the Okanogan NF, an interpretive partnership is being developed with Sun Mountain Lodge to provide guided walks and talks, children's programs, and a mini "nature center" with displays.

On the Mt. Hood NF, Rippling River Resort and RV Village Resort are both working with the Forest Service on developing interpretive services at their resorts, including a barrier-free interpretive trail interconnecting the resorts with Forest Service and Bureau of Land Management lands.

Interpretive Programs: Interpretive programs are on the increase throughout the Region. Here is a sampling of this year's programs.

Mt. Baker-Snoqualmie NF: Guided walks and talks on weekends at Heather Meadows including guest specialist programs, weekend slide shows at a Puget Power facility on the Skagit Wild and Scenic River, winter "ski with a Ranger" and childrens winter ecology programs and saturday evening programs at Douglas Fir Camp Ground.

Wallowa-Whitman NF: Seasonal interpreters at Historic Kirkwood Ranch in Hells Canyon are greeting 3,000 people a month who come by rafts and jetboat. The Camp Creek Excavation is providing an interpretive experience for river visitors.

Mt. Hood NF: At Timberline Lodge a staff of volunteers gives daily tours, nature walks, AV programs, living history, and crafts demonstrations. At Zigzag there are resort naturalist walks, evening programs, and childrens activities once per week. The Hood River Ranger District is celebrating the 100 year anniversary of Cloud Cap Inn with a new historic district auto tour guide, daily tours and special weekend talks. At Historic Clackamas Lake Ranger Station they have Saturday night programs throughout the summer. Saturday night campground interpretive talks are featured on the Estacada Ranger District. The Clackamas RD is offering Saturday night interpretive programs at Olallie Lake Campground amphitheater.

Siuslaw NF: The Oregon Dunes is offering daily guided walks (some especially for children), weekend campfire programs and discovery walks and daily interpretation at the Dunes overlook. The Dunes headquarters hosted a local artist show of Dunes art work with 26 artists displaying 40 pieces. Most interpretation is done by volunteers or local specialists. Cape Perpetua is offering daily guided walks.

Deschutes NF: Lava Lands offers Saturday night programs in Newberry Crater. Weekend morning guided walks and daily walks and talks at the visitor center. Lava River Cave Tours and Lava Butte tours as well as the self-guided geologic journey auto tour are also available.

Willamette NF: The Detroit Ranger District is offering weekend guided walks and campground evening programs. The Sweet Home RD takes visitors on a wildflower walk on Iron Mountain saturday mornings. On the Blue River RD an old growth interpretive trail is located at Delta Campground. The Lowell RD offers three interpretive trails.

Olympic NF: Volunteers are giving talks and campfire programs at Seal Rock Campground. Interpretive talks are offered several times a week at Lake Quinault Lodge.

Rogue River NF: Weekend naturalist talks are offered at Union Creek and Fish Lake.

Gifford Pinchot NF: Mount St. Helens NVM is offering daily walks and talks throughout the monument including Windy Ridge, Meta Lake, Ape Cave, Lahar and the Visitor Center. Weekend interpretive hikes at Independence Pass, Harmony Falls and a car caravan to the Clearwater are also available.

The Wind River Ranger District is offering nursery tours and is preparing for a living history day to celebrate the nursery's 80th anniversary October 13 and 14. The Forest is also providing interpretive programs at Pacific Power Company's Lewis River Campgrounds.

Okanogan NF: The Early Winters VC and Washington Pass overlook/contact station are offering information and interpretive materials to North Cascades Highway users. The Winthrop Ranger District has a project to provide mining artifacts to the Shafer Museum.

Siskiyou NF: A program is underway to coopertively develop visitor centers in Grants Pass and Illinois Valley. An interactive video program for visitors is being developed in partnership. These are both parts of a large cooperative effort to better serve visitors to southern Oregon.

Wenatchee NF: The Naches Ranger District provides interpretive programs at Boulder Cave and Leach Lake as well as campground campfire programs at Indian Creek, Lodgepole, and Sawmill Flat.

Notes

Sam Ham Themes

Taken from This Living Earth: Words and Photographs by David Cavagnaro

1. Any wild place is filled with incredible things happening.
2. In their dormancy, seeds and roots are the only link with the future,
3. Nocturnal creatures adapt to summer by evading the worst of it.
4. Discovering is more important than the discovery itself.
5. Only man can project from a physical experience into the abstract.
6. Summer is a voyage between two distant shores.
7. Knowledge comes in strange and unexpected packages.
8. Among land animals, spiders have an ancient lineage.
9. Life moves through time like a fleeting shadow.
10. It took over three billion years to spin the web of life.
11. Everything that lives becomes food for something else.
12. Man's Understanding will determine the conditions of his survival.
13. The very process of living consumes energy.
14. Diversity of living things slows energy's journey.
15. Rodents form avital link in the food web.
16. Seeds travel with every primary agent of motion.
17. In the soil death experiences its ultimate triumph.
18. Thousands of years are required to make soil.
19. An owl has been mice, seeds. earth, and clouds.
20. The skills of observation and questioning are cornerstones of learning.
21. The closer one looks, the farther one sees.
22. Many paths lead from a single meadow.
23. Living things gradually change through mutation and natural selection.
24. History offers a sense of perspective.
25. Scientific names contain a wealth of history.

What is a Theme?

A theme is the central or key idea of any presentation. When a good presentation has been completed, the audience should be able to summarize it in one sentence. This sentence would be the theme. Development of a theme provides organizational structure and clarity of understanding. Once the theme of a presentation has been decided, everything else tends to fall into place.

Themes should:

1. Be stated as short, simple, complete sentences.
2. Contain only one idea.
3. Reveal the overall purpose of the presentation.
4. Be specific.
5. Be interestingly and motivatingly worded when possible.

Getting Started with Videodisc Technology

As a classroom teacher in 1988, I feel strongly that through the use of videodisc technology we can not only compete with programs such as NOVA and 3-2-1 Contact, but we can exceed them. Using the same high quality images in a non-linear format, we can use the videodisc to: stop and control the motion; replay images based upon a student's spontaneous discussion; and even permit students to scope and sequence a series of visual images as a new form of expression.

John Phillipo
Electronic Learning, Oct. 88

Let's go into a classroom and look at a videodisc system being used at its simplest level.

The teacher has a large monitor in front of the classroom, connected to a videodisc player. He's put the Bio Sci disc into the player and used his remote control to immediately bring up the chapter on birds. By calling up images of birds with various types of beaks, he illustrates the concept of how each kind of beak is adapted for eating certain types of food. Groups are then assigned the task of surveying the bird populations and grouping these according to at least four beak types. Students use the disc directory to locate specific images to demonstrate and defend their findings.

For a teacher beginning with videodisc technology, accessing the disc with a remote control is the easiest and most economical way to get started. In videodisc terminology, this is called Level I use of the technology. For maximum interactivity, the videodisc should be CAV (Constant Angular Velocity). This simply means that every frame on the disc has a number and can be called up individually by punching its number into the remote control (almost like calling up a TV channel). Another type of videodisc, CLV (Constant Linear Velocity), is similar to videotape in that it consists of motion sequences which are played from beginning to end, and specific parts of the disc can be accessed using time and chapter addresses. Both CAV and CLV discs can be used Level I, namely, with a remote control.

Videodiscs can also be used Level II. This means that programming, such as menus, questions and branching to various possible answers, has been stamped into the disc itself. Videodiscovery offers no Level II discs in this catalog.

Now, what can be done when the teacher and his students become tired of punching in frame numbers every time they want to bring up an image, or they wish to add text and questions to accompany each image? This may lead them into Level III use of the videodisc, that is, to control the videodisc with a computer rather than a remote control.

The teacher has decided to go on to this next level and so has hooked up a Macintosh computer to the videodisc player and monitor. Since his computer needs software to run the player, he has acquired the Bio Sci Stacks to go with the Bio Sci disc. Now, when he or a student wishes to call up a bird image, they go into the stack, click on the name and the bird appears on the videodisc monitor. When one of the group decides to keep that image for a presentation, he or she clicks on a check mark icon and posts it to a slide show, along with any brief text that may have been added. Finding images and creating presentations is quicker and easier than ever.

The Bio Sci Stacks are pre-programmed to access material on the Bio Sci disc with just one or two clicks of the mouse. If the teacher had been using videodiscs such as the Encyclopedia of Animals or the Physics of Sports, which do not have pre-programmed software developed for them, he would have needed to acquire authoring software. The authoring programs in this catalog include the Personal Presenter for the Apple II and Vidkit II for the IBM or compatibles. These give programmed control of the videodisc player. Such programs are like blank slates on which a teacher or students can write the frame numbers, or time address for CLV discs, of the images they want to call up and any additional text materials.

VIDEODISCS PROVIDE THE EDUCATIONAL ADVANTAGE!

Videodiscs make a difference because they:

- capture students' attention
- stimulate curiosity and motivate exploration
- improve retention
- increase time on task
- increase the rate of comprehension
- improve teachers' media effectiveness
- free teachers from burdensome data management
- are surprisingly easy to use

And that defines a breakthrough in education.

Gives you the interactive edge: Successful teachers use media effectively in their classrooms. Videodiscs are convenient and easy to use, and provide teachers with a powerful tool for managing resource material efficiently. But more importantly, videodiscs provide a distinct edge when it comes to instruction...**interaction.** The ability to dynamically control the medium heightens student attention whether in lecture or individualized instruction. Since the teacher can precisely select the key images or footages to make a point, time is not wasted viewing non-essential material. The disc is so easy to operate that lecturers find themselves referring to the disc over and over again throughout a period, something they would not consider with a film projector, slides or videotape. When linked with a computer lesson or database the videodisc takes on a whole new role of private tutor, delivering the most **effective** instruction possible. The students benefit from increased attentiveness and higher grade scores. The teacher can prepare more material quickly and has more energy to contribute to videodisc integrated instruction, which gets better year after year.

Capacity to do the job: Each CAV disc side contains up to 54,000 still video images or 30 minutes of fully random access motion video. In the CLV format there is a full hour of video per side which can be searched to the second for interactive purposes. The two independent audio tracks provide an additional capability to have two different narrations for the same material, such as bilingual or multiple grade levels with different levels of complexity.

Withstands repeated use: The laserdisc medium is far more durable than any of it's predecessors: videotape, film or slides. You never waste time in class because of film breakage or a misplaced slide. Tedious slide sorting is a thing of the past. The disc can only be damaged by severe bending and exposure to heat.

Saves your "media dollars": A still image database replaces thousands of dollars worth of slides at a fraction of the cost, not to mention the effort of finding and organizing these slides. Videodiscs are less expensive to store and maintain than either videotapes or films and are much easier to use. The ability to **instantly** access any video frame greatly increases instructional effectiveness over other media at no increase in cost.

A technology that will last: The laservision format for videodiscs has become the industry standard since its introduction. This stability has encouraged many video publishers to venture into the videodisc format bringing an ever increasing number of programs to the users. The medium is ideally suited for the presentation of still images and random access motion, thus it will not be displaced by emergent technologies such as CD-ROM, CDI or CVI. Currently there is a **wide selection** of titles on videodiscs with standardized formats. There are barely a handful of titles on CD-ROM and standardization is still a problem. Experts in the field see the classroom of the 21st century equipped with a combination of technologies, each perfectly suited to its task. The laser videodisc contains the extensive high-quality video database, CD-ROM can contribute the textual database, graphics, and programming, and local area networks (LAN) and telecommunications tie the individual in with a larger electronic learning commmunity. VIDEODISCOVERY is innovating in all these areas to get the most out of the videodisc medium. Meanwhile we and other publishers continue to release new titles and supporting instructional software that maintain the position of videodiscs as the technological leader in education. VIDEODISCOVERY will publish and distribute discs under contract for those with unique video material of educational value.

The Videodisc-Enabled Teacher...A Day in the Life.

7:30 am. Prepare for your lecture on shore birds which starts at 8:00 am. You reach for the BIO SCI videodisc on the bookcase and thumb through the directory. You could just "wing it" by showing several different sequences of stills from the ecology section or birds section. However, as you preview the disc, you remember that last year a student prepared a nice presentation on shore birds for their group report. You reach for the floppy disc file and bingo! There it is. A moment later you have the Apple computer loaded with the student's program and are viewing the slides automatically. Unfortunately it doesn't cover the point you wanted to make about beaks and feeding adaptations.

7:45 am. Revise last year's materials for this year's class. You rearrange the order of some of the slides, search to the ecology section of the disc and quickly scan for slides, adding them to the displayed list and adding captions. You are saving your modified slide-show to the computer disk as the bell rings.

8:00 am. Present a lively and fully illustrated lecture. Students are absorbed in watching several monitors located around the room as you read the notes from your Apple screen. You have just about finished your talk when 5 students roll in late from their track practice.

8:30 am. Remediate and repeat your lesson with the help of software. You take the computer back to the rear table and start the program over, the late students and several others who want to see it again work their way through the slides while one student reads the captions. The disc has become a self-teacher.

10:00 am. Customize normally linear video programs using the instant search feature of the videodisc player. You show the NOVA videodisc on underwater photography for your marine biology class, using 3 different segments from the program which are marked in your lecture notes.

11:00 am. Enrich student learning with stimulating projects. It's your prep period and a student is working on an independent project. She is designing an animal spelling game using the Vidkit II authoring system for use at the elementary school.

3:30 pm. Expand your capablities. The last students leave the room and you reach to turn the power off on the videodisc player. You notice some interesting material on nest building you hadn't seen before and take a few moments to put together a worksheet on nesting.

That was actually fun! What will tomorrow bring?